

THE LITERARY WORKSHOP

HELPS FOR THE WRITER

BY

JOSEPHINE TURCK BAKER

AUTHOR OF

Correct English: A Complete Grammar; Correct English in the Home
Correct English in the School; The Correct Word: How to Use
It; Ten Thousand Words: How to Pronounce Them; Your
Every-day Vocabulary; The Correct Preposition: How
to Use It; Correct Business Letter Writing and
Business English; Art of Conversation; Cor-
rect Social Letter Writing; Correct
English Drill Book, Etc.; and
Editor of the Magazine
CORRECT ENGLISH:
How to Use It

PUBLISHED BY

CORRECT ENGLISH PUBLISHING COMPANY

EVANSTON, ILLINOIS

Copyright, 1912,
By
JOSEPHINE TURCK BAKER

CONTENTS.

STYLE	5-9
ALLITERATION OF SOUND	9, 10
REPETITION OF WORDS	10-12
SAME WORDS USED IN DIFFERENT SENSES	12-13
SENTENCES, SHORT AND ABRUPT; LONG AND INVOLVED	14, 15
LOOSELY RELATED CLAUSES JOINED WITH CLOSE CONNECTIVES	16-20
CLOSELY RELATED CLAUSES JOINED WITH LOOSE CONNECTIVES	20-24
PARALLELING OF ELEMENTS UNLIKE IN GRAMMATICAL FORM	24-26
CONNECTING OF ELEMENTS UNLIKE IN GRAMMATICAL CONSTRUCTION	26-28
SHIFT OF SUBJECT	28-30
WORDS AND EXPRESSIONS TO BE AVOIDED IN PROSE	30-32
TRITE AND INDEFINITE EXPRESSIONS	32-34
TAUTOLOGY, PLEONASM, VERBOSITY	34-39
INCONGRUITIES IN FIGURATIVE LANGUAGE	39-45
ADAPTABLENESS OF EXPRESSION TO THOUGHT	45-52
CLEARNESS—Rules with Illustrative Excerpts from Noted Authors	52-65
PRECISION—Rules with Illustrative Excerpts from Noted Authors	65-74
THE PARAGRAPHING OF PROSE, VERSE, DIALOGUE AND QUOTED SPEECH	75-82
PUNCTUATION—Complete Exposition of, with Illustrations	88-118
THE HYPHEN AND SYLLABICATION	118-125

THE LITERARY WORKSHOP HELPS FOR THE WRITER

Style has been defined as just the skillful adaptation of expression to thought. It is not separable from the thought itself, but is the manner in which the thought is conveyed. With this definition in mind, it becomes easy to understand that the style in which a thought is expressed should accord with the *demands* of that thought. A beautiful thought would thus require beauty in style of expression; a powerful and direct appeal, strength and directness of expression. An enumeration of particulars, plainness even to bareness of statement. In brief, the criterion of examination, whereby the demands of style are measured, is furnished by the subject-matter itself.

As style is the manner in which the thought is expressed, and as no two persons think and express their thoughts exactly alike, it follows that a writer's style is individual, just as is his personality.

How to acquire an effective style of expression is the aim of every earnest literary aspirant; and while a perfect adaptability of style to thought is something that cannot, of itself, be communicated one to another, nor acquired by direct means, it is the result of an understanding of special and well-defined laws. Style—a desirable style—being the skillful adaptation of expression to thought—the writer who would acquire it must master the technique of his art. He must understand what constitutes clearness

of expression, precision, force, euphony, beauty. An understanding of the laws that govern these essentials will assist the writer to attain a style of diction that will readily lend itself to the skillful expressions of this thought.

Herbert Spencer, in his essay on "The Philosophy of Style," tells us that a good style lies in the economizing of the reader's attention; that is, in presenting ideas so that they may be apprehended with the least possible mental effort. He says:

"Regarding language as an apparatus of symbols for the conveyance of thought, we may say that, as in a mechanical apparatus, the more simple and the better arranged its parts, the greater will be the effect produced. In either case, whatever force is absorbed by the machine is deducted from the result. A reader or lecturer has at each moment but a limited amount of mental power available. To recognize and interpret the symbols presented to him, requires part of this power; to arrange and continue the images suggested, requires a further part; and only that part which remains can be used for realizing the thought conveyed. Hence, the more time and attention it takes to receive and understand each sentence, the less time and attention can be given to the contained idea; and the less vividly will that idea be conceived."

From the foregoing it can be readily seen that economy of style can be largely effected through clearness and precision of expression; so that the reader can grasp, without great effort, the thought to be conveyed.

Hudson Maxim, in descanting on Herbert Spencer's theory, says as follows:

“According to Herbert Spencer, language, considered as an apparatus for conveying thought, like any other apparatus, is most nearly perfect when it is of the simplest construction and does its work with the least expenditure of energy. He claims that ‘the chief, if not the sole thing to be done (in composition) is to reduce the friction and *inertia* (of the language apparatus) to the smallest possible amount.’

“If the expression of thought were the sole purpose of language, if the energy consumed in the expression and in the apprehension of the thought represented equivalent loss by speaker and hearer, if the expenditure of a greater amount of energy by the hearer in the apprehension of a given thought were always at the expense of vividness of apprehension, then Spencer’s dictum of economy would be true. But, in addition to serving as a vehicle of thought, language utilizes oral sounds to give pleasurable exercise to the emotive faculties *and to stimulate and increase the powers of perception, by endowing the hearer with greater energy for his use.*

“Spencer’s dictum, although exactly true as far as it goes, falls short of stating the whole truth. It is true in a restricted sense—true in certain applications, and not true in others. Frequently that language is best which consumes the *largest* amount of energy in the expression of a given thought. It would be better, therefore, to say that that language is best which utilizes the powers of utterance to the best advantage.

“Spencer founded his ‘Philosophy of Style’ upon the principle of conservation of energy as applied in physics and mechanics; and his pronouncement has been generally accepted by lit-

erary men the world over as a truism broadly applicable to language, instead of what it is—a truism applicable to language in a restricted sense.

“Besides being a vehicle of thought, an apparatus for conveying ideas, language is also an instrument for the conversion of energy into pleasurable emotions, which serve to energize perception; so that in the expression of thought the faculties of both speaker and hearer are exercised to the highest degree consistent with the production of the emotive states desired. Hence, although language should utilize energy with economy, still that language apparatus is best which, while consuming energy with economy for a given purpose, converts the most energy into useful work—effective expression. One may travel by horse and wagon with far less expenditure of energy than by automobile, but the pleasure may be immeasurably less and the distance covered also far less.

“The following statement is quite contrary to that of Spencer, but it is equally true: Considered as a vehicle of thought, that language is best which utilizes, with the greatest economy, the maximum of energy of both hearer and speaker in the production of pleasureable emotions as concomitants of the thought conveyed.”

Euphony, Economy of Attention, Force, Beauty, Clearness and Precision, are all subject to rules, the observance of which has much to do with securing an effective and desirable style of expression.

Force, Euphony and Beauty are largely dependable upon the following special rules; Clearness and Precision, on the special rules under their respective heads.

RULE I.

AVOID ALLITERATION OF SOUND EXCEPT FOR
POETIC OR RHETORICAL EFFECT.

The frequent alliteration of sound attracts the attention of the reader from the thought to be conveyed to the manner in which it is expressed. This temporary holding of the attention is permissible only when it is desired to create a poetic or a rhetorical effect, for the reason that the laws governing both "Euphony" and "Economy of Attention" are broken.

As an illustration of the foregoing, the wording, "These *constructions* are criticised by some *critics*," is objectionable because of the undue alliteration of the sound of "r" in connection with that of "k" (hard c). A revision of the sentence to read, "These expressions are censured by some critics," improves the original. A second revision, in which the repetition of the asperate "s" in "censured" and in "some," is avoided, still further improves the wording; thus: "These expressions are occasionally censured by some critics," or again, "Some critics object to expressions of this kind." If, however, *construction* is not interchangeable in meaning with *expression*, then euphony should be sacrificed to precision, the word that will best express the meaning being employed.

Alliteration is occasionally used by writers of prose, to heighten the effect of the picture created or to make more significant the meaning to be conveyed: Thus:

The sky was cloudless; the sun shone out bright and warm! the songs of birds, and hum

of myriads of summer insects filled the air; and the cottage garden, crowded with every rich and beautiful tint, sparkled in the heavy, dew-like beds of glittering jewels.—*Dickens*.

In poetry the adaptation of sound to meaning is common, it being the special privilege of the poet to express sense through the medium of sound. Thus: the alliteration of the sound of “r” is effective in the following:

“To-night the winds begin to rise
And roar from yonder dropping day;
The last red leaf is whirled away,
The rooks are blown about the sky.”

Shakespeare uses the privilege of the poet in the following:

“When in the session of sweet silent thought,
I summon up remembrance of things past,
I sigh the lack of many a thing I sought
And with old woes new wail my dear time’s
waste.”

And Thomson:

“Behold the merry minstrels of the morn
The swarming songsters of the carless grove,
Ten thousand throats! that from the flowering
thorn
Hym their good God and carol sweet of love.”

RULE II.

**AVOID REPETITION OF WORDS EXCEPT FOR POETIC
OR RHETORICAL EFFECT.**

“I *find* it difficult to *find* time for study.”

Repetition of this kind is always objectionable. Write:

“It is with difficulty that I find time for study;” or, “I can find but little time for

study;" or, "I have (or experience) difficulty in finding time for study."

In the following extracts, the author has intentionally repeated words in order to intensify their meaning:

The far-vaulted heavens, so bountiful of light, were an illimitable weightless curtain of pale-blue *velvet*; the rolling clouds were of white *velvet*; the grass, the stems of bending wild flowers, the drooping sprays of woodland foliage, were gray and brown *velvet*; the wings and breasts of birds, flitting hither and thither, were of gold and scarlet *velvet*; the butterflies were stemless, floating *velvet* blossoms.

—James Lane Allen.

God has made this world very fair. He fashioned it in *beauty* where there was no eye to behold it but its own. All along the wild forest, he has caused the forms of *beauty*. Every hill and dale and tree and landscape is a picture of *beauty*. Every cloud and mist-wreath and vapor-veil is a shadowy reflection of *beauty*. Every spring and rivulet, every river and lake and ocean is a glassy mirror of *beauty*. Every diamond and rock and pebbly beach is a mine of *beauty*. All along the aisles of earth, all over the arches of heaven, all through the expanse of universe, are scattered in rich and infinite profusion, the life germs of *beauty*. All natural motion is *beauty* in action. From the mote that plays its little frolic in the sunbeam, to the world that blazes along the sapphire spaces of the firmament, are visible the ever varying features of the enrapturing spirit of *beauty*.

—*Ibid.*

The conjunction *and* is sometimes repeated for rhetorical effect,—to connect more closely the successive clauses and sentences:

Once upon a time, reader, a long, long while ago, I knew a schoolmaster, *and* that schoolmaster had a wife; *and* she was young, and fair, and learned; like that princess-pupil of old Ascham, fair and learned as Sidney's sister, Pembroke's mother. *And* her voice was ever soft, gentle, and low, reader, an excellent thing in woman. *And* her fingers were quick at needlework, *and* nimble in all a housewife's cunning. *And* she could draw sweet music from the ivory board; sweeter, stranger music from the chill life of her schoolmaster husband. *And* she was slow of heart to understand mischief, but her feet ran swift to do good. *And* she was simple with the simplicity of girlhood, *and* wise with the wisdom that only cometh of the Lord—cometh only of the Kingdom. *And* her sweet young life was a morning hymn, sung by a child-voice to rich organ-music. Time shall throw his dart at death, ere death hath slain such another. For she died, reader, a long, long while ago. *And* I stood once by her grave—her green, green grave—not far from dear Duncdin. Died, reader, for all she was so fair, *and* learned, *and* simple, *and* good. *And* I am told, it made a great difference to that schoolmaster.—*Day Dreams of a Schoolmaster.*

RULE III.

AVOID USING THE SAME WORDS IN DIFFERENT SENSES.

It is sometimes necessary to repeat a word used in the same sense as that of the word repeated; namely, where a synonym cannot be found or where its use would make the author's style appear forced or pedantic. For example, in the sentence, "He has done the same things,

year after year, that he has always *performed*," the repetition of *done* would be far more desirable than the substitution of *performed*, the use of the latter producing a stilted effect that is most objectionable.

While it is preferable to repeat words in cases like the one cited, on the other hand, it is always incorrect to use the same word in a different sense, within a short space. Thus, repetitions like the following should always be avoided:

"The *expression* on her face as she sat down at the piano was a mixture of pain and surprise. Never before had she played with so much *expression*."

In the first use, *expression* denotes the visible or outward aspect of the face; in the second, the style or manner in which the musical selection is played.

"I shall work hard during vacation, to learn these *lessons*, for my failure to pass the last examination has taught me a good *lesson*."

In the first instance, *lessons* is used in the sense of exercises to be learned; in the second, of knowledge gained by experience.

The repetition can be avoided by reconstructing the second clause to read, "my failure, etc., has taught me the necessity for hard study."

"I shall *work* hard, for I enjoy the *work* very much."

The first word,—a verb, is used to express arduous study; the second,—a noun, denotes that upon which the effort is expended. And, while the relation in thought between the two words is close, the difference is sufficient to demand a change in the wording. The first *work* can be changed to *study*.

RULE IV.

CONSTRUCT YOUR SENTENCES SO THAT THEY
SHALL BE NEITHER SHORT AND ABRUPT
NOR LONG AND INVOLVED.

A sentence expresses a complete thought and is followed by a period.

A series of short sentences that end abruptly when continuity of expression is demanded by the thought is always to be avoided. Likewise, long and involved sentences, when the thought expressed can be discerned only with difficulty, are equally objectionable.

Short sentences are not in themselves censurable. It is only where the context requires continuity of expression by the aid of connectives or other helps, that a series of short sentences is objectionable. So with long sentences, the meaning is often best expressed by a series of clauses, which are permissible, and even desirable so long as the meaning does not become involved and correspondingly obscure. Continuity of thought; gracefulness in style; clearness, force, and euphony in expression,—these will largely determine the length of the sentence. For example, in the following excerpt, the sentences are necessarily short, the words of which each sentence is composed fully completing the thought to be expressed, and thus requiring to be set off by a period. In the paragraph that follows, grammatical coherence demands a series of connected clauses, set off by either commas or semicolons:

(Short sentences.)

As Ernst Haeckel says, "Nothing is constant but change," and nothing in human affairs remains at a standstill. Everything is changing either for the better or for the worse, either im-

proving or degenerating. In literature and the fine arts, along with the formative processes have been going on others powerfully degenerative.—*Hudson Maxim* in the Science of Poetry.

(A long sentence.)

There is no English word, and I know of no word in any language, to cover that property of speech which renders it more than usually powerful, sonorous, impressive, or sublime, a property not dependent for its power on trope, the basic principle of poetry; a property which, though including rhythm, may be entirely independent of it; something, therefore, independent of both poetry and verse, yet constituting one of the most important elements in effective expression at our command, which, when coupled with poetic figures in verse, adds greatly to the strength and vigor of language. Such a word, etc.—*Ibid.*

(Short and long sentences.)

Wisdomless egotists, ambitious of place and of favor, have polluted with sophistry all the fountains of human judgment on the subject of poetry, painting, and literature. The religious bigot of the Middle Ages, in order to protect his dungeon of ignorant superstition from the torch of reason and the lamp of science, pronounced blind faith the most eminent of virtues; made heresy the most hated word in the world, inquiry the most heinous felony. Similarly the sophists with respect to poetry seek to inhibit reason and to thwart investigation by claiming that poetry transcends understanding; that it is a thing of God; that it would be a sacrilege to place it upon the dissecting table as a subject for scientific investigation.—*Ibid.*

RULE V.

AVOID JOINING LOOSELY RELATED CLAUSES WITH
CLOSE CONNECTIVES.

Two or more clauses that are not logically connected should not be joined by close connectives to form a sentence.

A sentence is a combination of words expressing complete sense; in consequence, clauses that are not logically connected in thought should not form a part of the sentence. When it is desired to embody a series of clauses in one sentence, the wording must be such as to show the connection in thought. In brief, a sentence must represent a unit of expression, and thus conform to the law that governs unity.

1. Sometimes the connection may be made by adding an explanatory word, phrase, or clause, as in the following:

ORIGINAL.

So long as he was busy at work, he did not miss the companionship of his family; *but* no one who is away from home and without occupation can escape, at times, a feeling of homesickness.

REVISED.

So long as he was busy at work, he did not miss the companionship of his family; *but*, like anyone else in a similar position, as soon as he found himself without employment, he became homesick.

In the revised construction the thought is connected.

2. Sometimes the error may be avoided by omitting the connectives and forming a new sentence.

ORIGINAL.

While in New York, I visited many notable places; but I liked best of all to frequent Central Park, and evidently my interest was shared by countless others, who daily visited this beautiful place; for here, especially on Sunday afternoons, could be seen crowds of people,—old and young, sad and gay, sick and well, weak and strong,—all walking slowly or rapidly, according to their bent, along the tree-lined paths of this garden of Eden, attracted thither by its natural beauty, its cool, inviting shade, its restful nooks, or by the promptings of that gregarious instinct, possessed alike by the buffalo on the plains, which inclines each, in a greater or less degree, to herd with his kind.

REVISED.

While in New York, I visited many notable places; but I liked best of all to frequent Central Park. Evidently, my interest was shared by countless others, who daily visited this beautiful place. Here, especially on Sunday afternoons, could be seen crowds of people,—old and young, sad and gay, sick and well, weak and strong,—all walking slowly or rapidly, according to their bent, along the tree-lined paths of this garden of Eden, attracted thither by its natural beauty, its cool, inviting shade, its restful nooks, or by the promptings of that gregarious instinct, possessed alike by the buffalo on the plains, which inclines each, in a greater or less degree, to herd with his kind.

In the original illustration, the clauses connected by *and* and *for* are not sufficiently related in thought to admit of their use.

ORIGINAL.

I shall soon sail for Europe, but before going, I shall call on my friend Mrs. Brown, and I hope that she has not yet left the city for her summer home at Dobbs Ferry.

REVISED.

I shall soon sail for Europe, but before going, I shall call on my friend Mrs. Brown. I hope that she has not yet left the city for her summer home at Dobbs Ferry.

Application of the same principle.

Sometimes the conjunction *and* or *but* is required to express the connection in thought.

ORIGINAL.

The law on this point is strictly defined; like any other law, if not obeyed, it fails of its purpose.

REVISED.

The law on this point is strictly defined; but, like any other law, if not obeyed, it fails of its purpose.

In the foregoing construction, *but* is required to show that the second clause is adversative.

Sometimes the rhetorical effect of the sentence is marred by the use of several subordinate clauses introduced by *who*, *which*, *what* or *that*.

ORIGINAL.

I reached the city at noon, and was met at the train by my entire family, who were all delighted to see me, and *who* immediately began to ask innumerable questions, which I could not begin to answer.

REVISED.

I reached the city at noon, and was met at the train by my entire family. They were all

delighted to see me and immediately began to ask innumerable questions, which I could not begin to answer.

In connection with the foregoing instructions, note that a sentence must not necessarily be short. The following sentences are long, but they accord with the rules that govern grammatical coherence.

First of all, I tell you earnestly and authoritatively, you must get into the habit of looking intensely at WORDS and assuring yourself of their meaning syllable by syllable, nay, letter by letter—for you might read all the books in the British Museum (if you could live long enough) and remain an utterly illiterate, uneducated person. But if you read ten pages of a good book letter by letter—that is to say, with real accuracy—you are forevermore an EDUCATED person. The entire difference between educated and non-educated, as regards the merely intellectual part of it, consists in this accuracy. A well-educated gentleman may not know many languages,—may not be able to speak in any but his own—may have read very few books; but whatever language he knows he knows precisely; whatever word he pronounces he pronounces rightly. Above all, he is learned in the “peerage” of words—knows the words of true descent and ancient blood from words of modern canaille—remembers all their ancestry, their intermarriages, distantest relationships, and the extent to which they were admitted, and offices they held among the national *noblesse* of words at any time or in any country.—*Ruskin’s Advice for Profitable Reading from “Sesame and Lilies.”*

The following illustrates sentences of moderate length:

What people call "mere words" are in truth the monuments of the finest intellectual battles, triumphal arches of the grandest victories, won by the intellect of man. When man had found names for *body* and *soul*, for *father* and *mother*, then, and not till then, did the first act of history begin. Not till there were names for *right* and *wrong*, for *God* and *man*, could there be anything worthy of the name of human society. Every new word was a discovery; and these early discoveries, if but properly understood, are more important to us than the greatest conquests of the kings of Egypt and Babylon. Not one of our greatest explorers has unearthed with his spade or pickaxe more splendid palaces and temples, whether in Egypt or Babylon, than the etymologist. Every word is the palace of the human thought; and in scientific etymology we possess the charm with which to call these ancient thoughts back to life. Languages mean speakers of language; and families of speech presuppose real families, or classes, or powerful confederacies, which have struggled for their existence and held their ground against all enemies.—"*Mere Words*," *Professor Frederick Max Müller*.

RULE VI.

AVOID JOINING CLOSELY RELATED CLAUSES WITH LOOSE CONNECTIVES.

Clauses that are closely related in thought should not be joined by loose connectives; for example, co-ordinate clauses, so closely related as to be separated merely by a comma, should be connected by the co-ordinate conjunction *and* or *but*, as the case may require, and not loosely by the adverb *so*, *then*, *also*, *hence* or *conse-*

quently. When these adverbs are properly used without *and*, they must be preceded by a semicolon. Thus: in the sentence, "He was not at home, *so* I was unable to see him," the connection in thought is so close as to require the conjunction *and*; as, "He was not at home, *and so* I was unable to see him." In the original sentence, the meaning is, "He was not at home, *and, as a consequence, I* was unable to see him."

Then and *also*, like *so*, are frequently misused in this way. Thus: in the sentence, "He knocked at the door several times, *then* went away;" "I gave money, *also* such other assistance as she needed," *and* is required. In the revised form, "He knocked at the door several times, *and then* went away;" "I gave her money, *and also* such other assistance as she needed," *and* properly connects the co-ordinate and closely related elements, while *then* and *also* modify their respective verbs adverbially. When the parts of a sentence are not closely related, it is then permissible to use *so*, *then*, *hence* and *consequently*, without the conjunction *and*. In this case a semicolon (sometimes a period) must separate the parts; as, for example, in the following:*

"He spent the intervening days in reading, swimming, and fishing; *so* the time did not seem very long after all."

"The stars came out one by one; *then* the moon rose."

"I learned for the first time how hard he had worked to earn the money to go through college; *also* how he had saved enough out of his earnings to support his sick mother at home."

"He toiled from early morning until night without ceasing; *consequently*, after a few years, he found his strength had failed him com-

pletely and that he could no longer work as formerly."

Even when the parts of a sentence are so remotely connected as to admit of the semicolon, the frequent use of *so* greatly mars the rhetorical effect, for the reason that *so* is a comparatively weak particle. As a rule, it is better to introduce a subordinate element so worded as to make the use of *so* or *and* unnecessary; as, for example, in the following:

ORIGINAL.

"He had gathered all the information that the natives could give him, *and so* was able to talk intelligently on the subject."

REVISED.

"Having gathered all the information that the natives could give him, he was able to talk intelligently on the subject."

By subordinating the first clause, it becomes possible to omit *and so*, thus improving the rhetorical effect.

Consequently, *then*, and *also*, do not weaken the expression as does the employment of *so*. *Hence* is used more frequently when elucidating facts.

In written conversations, as in the following excerpt from Volume III (1902) of CORRECT ENGLISH, *so* and *and so* are desirable, for the reason that they conform to the every-day employment of the language:

Mrs. B.—Education is a glorious thing, and those who make possible the mental development of mankind are entitled to our eternal gratitude; but, at the same time, we must remember that man's physical wants should be provided for as well as his mental and spirit-

ual wants; so when I said in our last conversation that the world's work was woman's work, and that it was through the united efforts of our vast bodies of women's clubs that these great problems might be solved, I meant to imply that if we who are mothers do not look into these great questions, we cannot expect anyone else to deal with them. It is motherhood that makes women thoughtful; for where is the truly loving mother who, when she sees her own children well clothed and well fed, playing on grassy lawns beside cool waters in the pleasant summer time, does not think of the thousands of helpless children who are eking out an existence in the over-populated, rickety tenement houses of our cities? Places where children, instead of breathing the fresh air of the seaside, or of the mountains, inhale the smoke and dust from countless cars that pass and repass their abodes—we cannot call them homes—a hundred times a day. What mother has not shuddered, while on her way to her cool summer dwelling-place, when her train bears her by myriads of squalid tenement houses that are almost obscured from view by the relentless smoke of the train? To repeat the quotation, "To him that hath, it shall be given;" *and so* while our great universities and libraries are receiving millions of dollars, not annually, but, in some instances, daily, we can congratulate ourselves that we are among the elect, and that we shall not be guilty of engendering a spirit of pauperism by building fine tenement houses for the rabble, or by taking the cripples off the streets of our large cities and supporting them, if necessary, or by paying helpless women a proper equivalent in money for making shirt-

waists, instead of the munificent sum of one dollar and twenty-five cents a dozen.

Mrs. A.—Yes, but much has been done for children and cripples and helpless people, and still more is being done.

Mrs. B.—Yes, that is true. We have made some provision for them, *and so* we feel that we can rest with a clear conscience. Beggars cannot be choosers, and it is for us who have intellect, wealth, and power to say what assistance, much or little, shall be given. We seem to think that might makes right, *and so* we proceed to exercise our power, while our high degree of intelligence, and conservatism will prevent our inspiring a spirit of pauperism by any wholesale assistance that we may feel inclined to give to the *miserables* of humanity. Fortunately, the Chicago Women's Club has recently taken up these great problems, and if the assistance of the Federated Clubs of this country can be obtained, such a mighty wave of improvement shall be started that its force shall be felt from eastern to western shores, and from Canada to the Gulf of Mexico.

RULE VII.

DO NOT PARALLEL ELEMENTS THAT ARE UNLIKE IN GRAMMATICAL FORM.

The paralleling of elements logically dissimilar is always objectionable and greatly detracts from the author's style. As far as is consistent, elements bearing the same logical relation to another part of the sentence should be alike in form. For example, in the sentence, "I dislike both to lend and to borrow," the elements *to lend* and *to borrow* are alike in form as well as in construction, each being an infinitive. In

the sentence, "I do not object *to lend* money occasionally, but dislike *borrowing*," the elements *to lend* and *borrowing* are dissimilar in form; for while *to lend* and *borrowing* syntactically are not unlike, each being a verbal noun,—noun and verb at the same time,—and used as an object, as indicated, they differ in grammatical form; *to lend* being an infinitive and *borrowing*, a gerund. By substituting the infinitive *to borrow* for the gerund *borrowing* the rhetorical effect is greatly improved.

Further examples of constructions that are greatly improved by making the parallel elements alike in form are seen in the following:

ORIGINAL.

The *dramatizing* of novels and the *presentation* of the plays on the stage result in making popular many an obscure, though meritorious work.

REVISED.

The *dramatizing* of novels and the *presenting* of the plays on the stage result in making popular many an obscure, though meritorious work.

Or

Dramatizing novels and *presenting* the plays, etc.

Or

The *dramatization* of novels and the *presentation* of the plays, etc.

The last form would be regarded as undesirable by those critics who insist upon the use of a verbal noun whenever action is expressed.

ORIGINAL.

They have made arrangements for *distributing* the tickets and for the *collection* of the money.

REVISED.

They have made arrangements for *distributing* the tickets and for *collecting* the money.

ORIGINAL.

He has given his attention lately to the *super-vising* of the improvements in his office and to the *reorganization* of his entire force.

REVISED.

He has given his attention lately to the *super-vising* of the improvements in his office and to the *reorganizing* of his entire force.

ORIGINAL.

The proposed action for the *retirement* of the present officers and to *reinstate* the new met with the approval of all.

REVISED.

The proposed action *to retire* the present officers and *to reinstate* the new met with the approval of all.

ORIGINAL.

They issued a command against the *printing* and *distribution* of the circular letters.

REVISED.

They issued a command against the *printing* and the *distributing* of circular letters.

RULE VIII.

DO NOT CONNECT ELEMENTS THAT ARE UNLIKE
IN THEIR GRAMMATICAL CONSTRUCTION.

Elements that have the same logical relation to another part of the sentence, should as far as possible, be alike in construction. For example, in the sentence, "He was short, stout, and talked loudly," *talked*,—a verb—is connected

with the adjectives, *short* and *stout*. In other words, a conjunction is made to connect a verb (*talked*) with two adjectives (*short* and *stout*). In the revised sentence, "He was short and stout, and talked loudly," the first *and* connects the two adjectives; the second *and* connects the verbs *was* and *talked*.

ORIGINAL.

She was young, pretty, and had charming manners.

REVISED.

She was young and pretty and had charming manners.

The same rule applies as in the foregoing.

ORIGINAL.

I went to several stores: To Mandel's, Marshall Field's, and to Rothschild's.

REVISED.

I went to several stores: To Mandel's, to Marshall Field's and to Rothschild's.

Or

I went to several stores: To Mandel's, Marshall Field's and Rothschild's.

The omission of *to* in the first sentence, makes *Marshall Field* an appositional noun, instead of an object of the preposition *to*. In the last sentence, the omission of *to* before the last two nouns makes it possible to supply the preposition before each in the analysis.

ORIGINAL.

He was tall, handsome, and had a commanding figure.

REVISED.

He was tall and handsome and had a commanding figure.

Or

He was tall, handsome, and commanding in figure.

In the original, the conjunction *and* is made to connect dissimilar elements.

ORIGINAL.

She was short in stature, stocky in build, and when attired in a plaid-colored dress, which she frequently wore, appeared much shorter than she really was.

REVISED.

She was short in stature and stocky in build, and when attired in a plaid-colored gown, which she, etc.

Note that in the original construction, the conjunction *and* connects adjectives (*short* and *stocky*) with a verb (*appeared*).

RULE IX.

AVOID A SHIFT OF SUBJECT WHEN THE ACTION OR THE CONDITION EXPRESSED BY THE VERB SHOULD REFER TO THE SAME PERSON.

A shift of subject, as, for example, from the third to the second person, is always objectionable when the verb should refer to the same person. To illustrate: in the sentence, "I like interesting people,—people who talk well and when conversing with them you feel at your best," the shift from the third person (*people*) to the second person (*you*) greatly mars the rhetorical effect of the wording. The sentence should read: "I like interesting people,—people who talk well, and who in conversation make you feel at your best (or make one feel at one's best)."

Further illustrations:

ORIGINAL.

You may do one of two things: You may go to the matinee this afternoon, or I will take you to the theatre this evening.

REVISED.

You may do one of two things: You may go to the matinee this afternoon, or to the theatre this evening with me.

The shift from the second person (person spoken to) to the first person (the speaker) is objectionable. Besides, the speaker refers to two acts to be done by the person spoken to, but names only one, for the second act named is to be performed by the speaker.

ORIGINAL.

It was evening, and she was sitting, as was her custom, in her favorite nook,—the cushioned corner of the long, low window seat, watching the shadows of twilight gather, when the sound of approaching footsteps caused her to glance up, and Malcolm suddenly appeared in the doorway; his tall, broad figure almost filling the entrance.

REVISED.

It was evening, and she was sitting, as was her custom, in her favorite nook,—the cushioned corner of the long, low window seat, watching the shadows of twilight gather; glancing up at the sound of approaching footsteps, she saw Malcolm suddenly appear in the doorway, his tall, broad figure almost filling the entrance.

ORIGINAL.

I wonder whether people will ever thoroughly realize that happiness is not to be sought for as an ultimate end, but that you should let it come

into your life as a child creeps into its parent's heart, unbidden, but not the less unwelcomed nor uncherished.

REVISED.

I wonder whether people will ever fully realize that happiness is not to be sought after as an ultimate end, but that it should come into one's life as a child creeps into its parent's heart, unbidden, but not the less unwelcomed nor uncherished.

ORIGINAL.

This is the time of the year when I like to take long walks in the woods, where you can hear the birds sing their matin and their mating songs.

REVISED.

This is the time of the year when I like to take long walks in the woods and hear the birds sing their matin and their mating songs.

RULE X.

AVOID IN PROSE, WORDS AND EXPRESSIONS
APPROPRIATE ONLY FOR POETIC USES.

One should not use in prose, words and expressions that are properly restricted to poetic uses. For example, such words as *clime* for *climate*; *e'er* for *ever*; *ere* for *before*, are decidedly out of place in prose. Any noticeable striving for effect is in bad taste, and effort of this kind is easily detected.

In the following constructions marked "original," the italicized words are properly used only in poetry:

ORIGINAL.

Now I must close, but *ere* doing so, I must remind you of your promise to write.

REVISED.

Now I must close, but *before* doing so, I, etc.

ORIGINAL.

I hope that I shall have the pleasure of seeing you once again *ere* you go abroad.

REVISED.

I hope, etc., *before* you go abroad.

ORIGINAL.

I don't know whether we shall *e'er* meet again, but if we do not, remember that I shall *ne'er* forget you.

REVISED.

I don't know whether we shall *ever* meet again, but if we do not, remember that I shall *never* forget you.

ORIGINAL.

Ofttimes (or *oftentimes*) she would go to the little log cabin where the old auntie lived.

REVISED.

She would *often* go to the little log cabin where the old auntie lived.

ORIGINAL.

It was a rarely beautiful *morn*. In the East, the sun was slowly rising in all its splendor.

REVISED.

It was a rarely beautiful *morning*. In the east, the sun was slowly rising in all its splendor.

ORIGINAL.

'*Twas* seemingly only yesterday that he went from us.

REVISED.

It was seemingly only yesterday that he went from us.

ORIGINAL.

'*Tis* only men of genius who attain to such great heights.

REVISED.

It is only men of genius who attain to such great heights.

ORIGINAL.

'*Mid* (*amid* or '*midst*) all the noise and confusion, it was with difficulty that she could hear the sound of her own voice calling loudly for a light.

REVISED.

Amidst all the noise and confusion, it was with difficulty she could hear the sound of her own voice calling loudly for a light.

ORIGINAL.

They sat for hours on a bench '*neath* the shady elm-tree.

REVISED.

They sat for hours on a bench *beneath* the shady elm-tree.

RULE XI.

AVOID TRITE AND INDEFINITE EXPRESSIONS.

Avoid combinations of words that are trite and that do not definitely express the meaning. For example, the phrase "Along this line" or "Along these lines" is objectionable, for the reason that it is hackneyed and also lacks in specifiveness. Instead of saying, "It is my ambition to become a writer, and I expect to devote my spare time *along this line*," one should say, "It is my ambition to become a writer, and I expect to devote my spare time to the study necessary for the profession;" or "to the study of such subjects as will fit me for the profession."

Some expressions are merely trite; these should be avoided as marring greatly the rhetorical effect. The following phrases and quotations are censured by critics as hackneyed, and, hence, as out of place in a literary production:

TRITE EXPRESSIONS.

He is all in all to her.
A poor specimen of humanity.
Those present had an enjoyable time.
Greatly in evidence.
Last but not least.
Everything went along smoothly.
An imposing spectacle.
She made a pretty picture.
The house stood nestled among the trees.
The valley lay nestled among the trees.
All nature seemed clad in holiday attire.
This meets a long-felt want.
As luck would have it.
She waited in breathless suspense.
Reduce order out of chaos.
She was imbued with the enthusiasm of the occasion.
Spurred on by the hope of victory.
Keep in touch with those with whom we come in contact.

NEWSPAPER MANNERISMS.

Enthused.
Sundayed.
Trip the light fantastic.
Cupid has been busy.
Method in his madness.
Monarch of all he surveys.
Sadder but wiser man.
She favored them with several selections.
The music discoursed sweet strains.

He did justice to the occasion.
 Social function.
 The fair maiden.
 The proud possessor of a boy.
 Keep abreast of the times.
 He was the recipient of many congratula-
 tions.
 Counterfeit presentment.
 White-robed innocence.
 Bold as a lion.
 Quick as lightning.
 It seems an age.
 The shades of night.
 He was born under a lucky star.
 Many-tongued rumor.
 Loud as the roar of Niagara.
 His untiring efforts to please were finally re-
 warded.
 There is method in his madness.
 Variety is the spice of life.
 The best made plans of mice and men, etc.
 All work and no play makes Jack a dull boy.
 Make hay while the sun shines.
 All is not gold that glitters.
 When ignorance is bliss 'tis folly to be wise.
 Music hath charms, etc.

RULE XII.

AVOID TAUTOLOGY, PLEONASM AND VERBOSITY.

Redundance (or *redundancy*) and *superfluity* are general terms, and apply to the use of words unnecessary to the expression of the idea. They cover in a broad sense the meaning conveyed by the terms, *tautology*, *pleonasm*, and *verbosity*; and, while these latter words are frequently interchangeably used with one another and also with the words *redundance* (or *redundancy*)

and *superfluity*, in a specific sense, *tautology* is nicely applied to the repetition of an idea; *pleonasm* to the use of words not demanded by the structure of the sentence; and *verbosity* to excessive wordiness or prolixity of expression; tedious because of the multiplicity of words.

TAUTOLOGY.

The following sentences illustrate the use of tautology:

ORIGINAL.

"They *simultancously* made their appearance *at the same time*."

REVISED.

"They *simultaneously* made their appearance," or "They made their appearance *at the same time*."

ORIGINAL.

"He *indorsed* the check on the back."

REVISED.

"He *indorsed* his name on the check," or "He wrote his name *on the back* of the check."

ORIGINAL.

"He awoke at *twelve o'clock* at *midnight* while the clock was striking the hour."

REVISED.

"He awoke at *midnight*, while," etc., or "He awoke at *twelve o'clock* at night, while," etc.

ORIGINAL.

"This is the *very identical* story that he told me."

REVISED.

"This is the *identical* story that he told me."

ORIGINAL.

"This is *equally as pretty* as that."

REVISED.

“This is *equally* pretty as that,” or “This is as pretty as that.”

PLEONASM.

The following sentences are illustrative of pleonasm:

ORIGINAL.

“They went *through with* the ceremony without any further interruptions.”

REVISED.

“They went *through* the ceremony without further interruptions.”

ORIGINAL.

“*There were* at least fifty boats put out to sea.”

REVISED.

“At least fifty boats put out to sea.”

Note—*There* is seemingly pleonastically used in such sentences as, “*There* are many reasons why you should go;” but this use must not be censured, for the reason that it conforms to the idiomatic employment of the language, which requires, in cases of this kind, an introductory element in the grammatical position of the true subject, the subject then following the verb.

ORIGINAL.

“This has no relation *as* to anything that I said yesterday.”

REVISED.

“This has no relation *to* anything that I said yesterday.”

VERBOSITY.

The following sentences are illustrative of *verbosity*:

ORIGINAL.

“He *made the statement of the fact* that he was obliged to go East for a few days.”

REVISED.

“He *stated* (or *said*) that he was obliged to go East for a few days.”

Note—The wording, “made the statement,” would not be verbose when a formal statement has been made; as, “He made a statement to the committee, in which he told them,” etc.

Redundancy must not be confused with the natural tendency of the language toward repetition for the sake of emphasis. Frequently, it becomes necessary to present an idea in another form, in order that it may be seen from more than one point of view. It is the tiresome and unnecessary repetition of an idea that is to be guarded against. Thus, in the following paragraph the repetition of the idea enables the reader to secure a larger grasp of the subject presented:

The only way to clear the track of life is to leave no enemy behind, nothing half apprehended, or half done. We Americans pride ourselves on our genius, on the fruitfulness of our inventions, on the speed with which we travel and send our thoughts. We tunnel mountains; cover the States with a network of iron rails; fly streamers on mastheads over all the seas; talk with men miles away; turn out professionals at a fearful rate; seem to accomplish, *do* accomplish, an infinite variety of large results in a strangely short interval of time. But, after all, what we need especially to learn is the gospel of *thoroughness*.—*Rev. D. Twitchell.*

Note that the idea that nothing should be

half done is merely expanded, and not unduly *repeated*, the last statement adding strength to the first.

Again, in the following, while the idea is repeated, the repetition is not excessive, the second and the third sentence fortifying by illustration the first statement:

No man ever sailed over exactly the same route that another sailed over before him. Every man who starts on the ocean of life arches his sails to an untried breeze. Like Coleridge's mariner, "He is the first that ever burst into that lonely sea."—*William Mathews*.

The following illustrates still further a repetition that is not excessive:

Public opinion is the collective judgment of men upon any given event or action. It is the great unwritten law of society, a law which both advertises and enforces itself. It has never been codified, never been printed in type, never been filed for safe keeping in the archives of the state or nation, yet it is recognized and felt as a judicial force in society. It is the unwritten, common law of humanity, perpetuated by tradition, by memory, by the moral sense of each generation. It holds no court, yet its sitting is constant. Its court-room is the parlor, the study, the office, the street, the public assembly; wherever men and women meet to discuss and converse. It has no official existence, yet it is stronger than all judges, stronger than your police, stronger than your rulers, stronger than your journals, which are controlled by, while they create and interpret it.

—*Rev. W. H. Murray*.

The following illustrates redundancy:

"Oh, yes! Anybody may ask. Anybody may

interrogate. Anyone may give their (his) remarks an interrogative turn."

The following tautologous phrases are to be avoided: "Funeral obsequies;" "food and sustenance;" "sorrow and sadness;" "new beginner;" "new and novel;" "weak and feeble."

On the other hand such tautologous phrases as the following have become idiomatic, and so are correct: "End and aim;" "without let or hindrance;" "goods and chattels;" "act and deed;" "ways and means;" "over and done with;" "free and clear;" "safe and sound."

Again, the adverbs *down* and *up* often serve to intensify the meaning, and so are permissible in such wording as, "fall *down*," "stand *up*," "polish *up*," "pay *up*," and the like.

RULE XIII.

AVOID INCONGRUITIES IN FIGURATIVE LANGUAGE.

In figurative language, care must be taken to make the wording consistent throughout. Thus, in the sentence, "He has *built* his hopes on a weak *foundation*," the wording is consistent; whereas, in the sentence, "He finally sailed into a safe harbor after overcoming all the difficulties that beset his rough and *rocky road*," the wording is incongruous. In a consistent construction, the analogy is preserved; as, "He finally sailed into a safe harbor after overcoming all the difficulties of his journey," or "He finally sailed into a safe harbor after overcoming all the difficulties that beset his *stormy path*."

A model in figurative language:

"Around him the landscape swept *like an emerald sea*, over which the small shadows rippled in passing waves, beginning at the rail

fence skirting the red clay road and breaking at last upon the darker green of the far-off pines. Here and there a tall pink blossom rose *like a fantastic sail from the deep* and rocked slowly to and fro in the summer wind."

In the following similes and metaphors the figures are sustained throughout:

SIMILES.

- "Like madness is the story of this life."
"It is too rash; too unadvised; too sudden;
Too like the lightning, which doth cease to be
Ere one can say, 'It lightens.'"
"Your face, my thane, is as a book where men
May read strange matters."
"His power, like to a fangless lion,
May offer, but not hold."
"If we do now make our atonement well,
Our peace will, like a broken limb united,
Grow stronger for the breaking."

METAPHORS.

- "This rudeness is a sauce to his good wit,
Which gives men stomach to digest his words
With better appetite."
"And why should Cæsar be a tyrant then?
Poor man! I know he would not be a wolf
But that he sees the Romans are but sheep:
He were no lion, were not Romans hinds."
"Lowliness is young Ambition's ladder,
Whereto the climber-upward turns his face;
But when he once attains the upmost round,
He straight unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend."
"Boy! Lucius! Fast asleep! It is no matter;
Enjoy the honey-heavy dew of slumber.
Thou hast no figures nor no fantasies

Which busy care draws in the brains of men;
Therefore, thou sleep'st so sound."

Note.—A simile expresses in figurative language, a resemblance between two objects or ideas, by the use of *like* or *as*; as, "Love is often like the lightning blast that shivers to atoms that which it strikes."

A metaphor expresses resemblance by designating one of the objects or ideas by a name that represents the other; as, "Life is a book which all who pass must read."

Examine the following and note that in the italicised lines the figures are sustained throughout:

TOMMY AND GRIZEL.

J. M. BARRIE.

Little Wells of Gladness.

It was dusk, and she had not seen him. In the silent den he stood motionless within a few feet of her, so amazed to find that Grizel really loved him that for the moment self was blotted out of his mind, he remembered he was there only when he heard his heavy breathing, and then he tried to check it that he might steal away undiscovered. *Divers emotions fought for the possession of him. He was in the meeting of many waters, each capable of whirling him where it chose, but two only imperious, the one the fierce joy of being loved, the other an agonizing remorse. He would fain have stolen away to think this tremendous thing over, but it tossed him forward.* "Grizel," he said, in a husky whisper, "Grizel!"

She did not start, she was scarcely surprised to hear his voice; she had been talking to him

and he had answered. Had he not been there she would still have heard him answer. She could see him more clearly now than she had been seeing him through those little wells of gladness. Her love for him was the whole of her. *He came to her with the opening and the shutting of her eyes; he was the wind that bit her and the sun that nourished her, he was the lowest object by the Cuttle Well and he was the wings on which her thoughts soared to eternity; he could never leave her while her mortal frame endured.*

When he whispered her name, she turned her swimming eyes to him, and a strange birth had come into her face. Here eyes said so openly they were his, and her mouth said it was his, her whole being went out to him; *in the radiance of her face could be read immortal designs, the maid kissing her farewell to innocence was there, and the reason why it must be, and the fate of the unborn; it was the first stirring for weal or woe of a movement that has no end on earth but must roll on, growing lusty on dishonor till the crack of time.* This birth which comes to every woman at that hour is God's gift to her in exchange for what he has taken away, and when he has given it, he stands back and watches the man.

To this man she was a woman transformed. The new bloom upon her face entranced him. He knew what it meant. *He was looking on the face of love at last, and it was love coming out smiling from its hiding place because it thought it had heard him call.* The artist in him who had done this thing was entranced, as if he had written an immortal page.

But the man was appalled. He knew that

he had reached the critical moment in her life and his, *and that if he took one step farther forward he could never again draw back.* It would be comparatively easy to draw back now; to remain a free man he had but to tell her the truth, and he had a passionate desire to remain free. *He heard the voices of his little gods screaming to him to draw back.* But it could be done only at her expense, and it seemed to him that to tell this noble girl, who was waiting for him, that he did not need her would be to *spill forever the happiness with which she overflowed, and sap the pride that had been the marrow of her during her twenty years of life.* Not thus would Grizel have argued in his place, but he could not change his nature, and it was Sentimental Tommy, in an agony of remorse for having brought dear Grizel to this pass, who had to decide her future and his in the time you make take to walk up a garden path. Either her mistake must be righted now or kept hidden from her forever. He was a sentimentalist, but in that hard moment he was trying to be a man. He took her in his arms and kissed her reverently, knowing that after this there could be no drawing back. In that act he gave himself loyally to her as a husband. He knew he was not worthy of her, but he was determined to try to be a little less unworthy; and as he drew her to him a slight quiver went through her, so that for a second she seemed to be holding back, for a second only, *and the quiver was the rustle of wings on which some part of the Grizel we have known so long was taking flight from her.* Then she pressed close to him passionately as if she grudged that pause: I love her more than ever, far more,

but she is never again quite the Grizel we have known.

He was not unhappy; in the near hereafter he might be as miserable as the damned, the little gods were waiting to catch him alone and terrify him, but for the time, having sacrificed himself, Tommy was aglow with the passion he had inspired. He so loved the thing he had created that in his exultation he mistook it for her. He believed all he was saying. He looked at her long and adoringly, not as he thought, because he adored her, but because it was thus that look should answer look; he pressed her wet eyes reverently because thus it was written in his delicious part; his heart throbbed with hers that they might beat in time; he did not love, but he was the perfect lover—he was the artist trying in a mad moment to be, as well as to do.

Love was their theme, but how to know what was said when between lovers it is only the loose change of conversation that gets into words? *The important matters cannot wait so slow a messenger; while the tongue is being charged with them a look, a twitch of the mouth, a movement of the finger transmits the story and the words arrive, like Blucher, when the engagement is over.*

* * * * *

The crowning glory of loving, being loved, is that the pair make no real progress; however far they have advanced into the enchanted land during the day, they must start again from the frontier next morning. Last night they had dredged the lover's lexicon for superlatives and not even blushed; to-day is that the heavens cracking or merely someone whispering "dear?"

"I can never be quite so happy again!" she had said, with a wistful smile, on the night of nights; *but early morn, the time of the day that loves maidens best, retold her the delicious secret as it kissed her on the eyes*, and her first impulse was to hurry to Tommy. When joy or sorrow came to her now, her first impulse was to hurry with it to him.

Was he still the same, quite the same? She, whom love had made a child of, asked it fearfully, *as if to gaze upon him openly just at first might be blinding, and he pretended not to understand*. "The same as what, Grizel?"

"Are you still what I think you?"

"Ah, Grizel, not at all what you think me."

"But you do?"

"Coward! You are afraid to say a word. But I do!"

RULE XIV.

**ADAPT YOUR WORDS TO YOUR IDEA AND SO EXPRESS YOUR THOUGHT AS TO BE INTEL-
LIGIBLE TO YOUR READERS.**

The writer should have a well-defined idea of what he wishes to convey, and should express the idea in language that can be understood by intelligent readers. It has been told of Browning that, when asked the meaning of an obscure passage in one of his poems, he responded: "When I wrote that poem only the Almighty and I knew the meaning to be conveyed, and now there is but one who knows it, for I have forgotten it."

In the following excerpt the words in italics are obscure as to meaning:

"But to Byron it was the passing scene of many a bitter misadventure, a desert of strangers in which society was too often more

painful than solitude. For Lamb it offered a somber but placid threescore years of toilsome straitness with boyhood of a charity scholar, and the declining years of a pensioner. For Byron it afforded a seat in the House of Lords, and the restless prelude to a life of notoriety and dissipation, luxury, and splendid, spasmodic effort and startling success,—a meteoric life,—wholly *inclosed in the longer and more conventional career.*”

Some writers, while not unintelligible, so express their thought that a second and even a third reading is required in order to comprehend the full meaning. This lack of lucidity in some cases is so great as to leave the writer open to the accusation of using language to conceal his thoughts. Many critics, especially dramatic and literary, adopt a style of expression that is ponderous and obscure.

In the following extracts the meaning is not immediately intelligible:

The central theme of Mr. Gwynne's story is the power of supernormal vision given to the eyes of a blind musician by a lamp emitting ultra-violet rays of adjustable wave lengths, invented by a Mephistophelian old scientist of double antecedents and questionable aims. The violinist himself, the Parisian gamin who attends him, and the two sisters whom he blindly thinks are one woman, make a background of human interest for the hinted horrors of scientific disclosure. “Nightshade,” in that it finally calls in the dead imaginings of the old superstition to “explain” its eventual dénouement, is a hybrid and transitional type. But it is so genuinely suggestive in the partial realization of its eerie conception, and so successfully re-

views an emotion long absent from current fiction, that it would be ungrateful to emphasize its shortcomings at the expense of its attainments."

"The point at issue is that there is not the slightest danger of the new woman's spoiling sport by economic self-obtrusion or by literary self-analysis. *She will only add to the game the delightful fillip of an altered emphasis.*"

Carlyle's style is often obscure, prompting even the earnest student sometimes to question, "What is it all about?"

(From Carlyle's *Sartor Resartus*.)

The Editor will here admit that, among all the wondrous provinces of Teufelsdröckh's spiritual world, there is none he walks in with such astonishment, hesitation, and even pain, as in the Political. How, with our English love of Ministry and Opposition, and that generous conflict of Parties, mind warming itself against mind in their mutual wrestle for the Public Good, by which wrestle, indeed, is our invaluable Constitution kept warm and alive; how shall we domesticate ourselves in this spectral Necropolis, or rather City both of the Dead and of the Unborn, where the Present seems little other than an inconsiderable Film dividing the Past and the Future? In those dim longdrawn expanses, all is so immeasurable; much so disastrous, ghastly; your very radiances and straggling light-beams have a supernatural character. And then with such an indifference, such a prophetic peacefulness (accounting the inevitably coming as already here, to him all one whether it be distant by centuries or only by days), does he sit;—and live, you would say, rather in any other age than in his own! It is

our painful duty to announce, or repeat, that, looking into this man, we discern a deep, silent, slow-burning, inextinguishable Radicalism, such as fills us with shuddering admiration.

Thus, for example, he appears to make little even of the Elective Franchise; at least so we interpret the following: "Satisfy yourselves," he says, "by universal, indubitable experiment, even as ye are now doing or will do, whether FREEDOM, heaven-born and leading heavenward, and so vitally essential for us all, cannot peradventure be mechanically hatched and brought to light in that same Ballot-Box of yours; or at worst, in some other discoverable or devisable Box, Edifice, or Steam-mechanism. It were a mighty convenience; and beyond all feats of manufacture witnessed hitherto." Is Tüfelsdröckh acquainted with the British Constitution, even slightly;—He says, under another figure: "But after all, were the problem, as indeed it now everywhere is, To rebuild your old House from the top downwards (since you must live in it the while), what better, what other, than the Representative Machine will serve your turn? Meanwhile, however, mock me not with the name of Free, 'when you have but knit-up my chains into ornamental festoons.'"—Or what will any member of the Peace Society make of such an assertion as feature too apish.

* * * * *

Gladly, therefore, do we emerge from those soul-confusing labyrinths of speculative Radicalism, into somewhat clearer regions. Here, looking around, as was our best, for "organic filaments," we ask, may not this, touching "Hero-worship," be of the number? It seems

of a cheerful character; yet so quaint, so mystical, one knows not what, or how little, may lie under it. Our readers shall look with their own eyes:

“True is it that, in these days, man can do almost all things, only not obey. True likewise that whoso cannot obey cannot be free, still less bear rule; he that is the inferior of nothing, can be the superior of nothing, the equal of nothing. Nevertheless, believe not that man has lost his faculty of Reverence; that if it slumber in him, it has gone dead. Painful for man is that same rebellious Independence, when it has become inevitable; only in loving companionship with his fellows does he feel safe; only in reverently bowing down before the Higher does he feel himself exalted.

—*Carlyle.*

* * * * *

Contrast the foregoing with the following excerpts from Robert Ingersoll's essay on Shakespeare, which exemplifies a clear, lucid, and forceful style:

When men are prosperous, they are in love with life. Nature grows beautiful, the arts flourish, there is work for the painter and sculptor; the poet is born, the stage is erected—and this life with which men are in love is represented by a thousand forms.

Nature, or Fate, or Chance prepared a stage for Shakespeare, and Shakespeare prepared a stage for Nature.

Famine and Faith go together. In disaster and want the gaze of man is fixed upon another world. He that eats a crust has a creed. Hunger falls upon its knees, and Heaven, looked for through tears, is the mirage of misery. But

prosperity brings joy and wealth and leisure, and the beautiful is born.

One of the effects of the world's awakening was Shakespeare. We account for this man as we do for the highest mountain, the greatest river, the most perfect gem. We can only say: He was.

In Shakespeare's time the actor was a vagabond; the dramatist, a disreputable person; and yet the greatest dramas were then written. In spite of law, and social ostracism, Shakespeare reared the many-colored dome that fills and glorifies the intellectual heavens.

Now the whole civilized world believes in the theater; asks for some great dramatist; is hungry for a play worthy of the century; is anxious to give gold and fame to anyone who can worthily put our age upon the stage; and yet no great play has been written since Shakespeare died.

* * * * *

There was in his blood the courage of his thought. He was true to himself and enjoyed the perfect freedom of the highest art. He did not write according to rules; but smaller men make rules from what he wrote.

* * * * *

He was an idealist. He did not, like most writers of his time, take refuge in the real,—hiding a lack of genius behind a pretended love of truth. All realities are not poetic, or dramatic, or even worth knowing. The real sustain the same relation to the ideal that a stone does to a statue, or that paint does to a painting. Realism degrades and impoverishes. In no event can a realist be more than an imitator and copyist. According to the realist's philos-

ophy, the wax that receives and retains an image is an artist.

Shakespeare did not rely on the stage-car-penter or the scenic painter. He put his scenery in his lines. There you will find mountains and rivers, and seas, and valleys and cliffs, violets and clouds, and over all "the firmament fretted with gold and fire." He cared little for plot, little for surprise. He did not rely on stage effects or red fire. The plays grow before your eyes, and they came as the morning comes.

* * * * *

There is in Shakespeare such a wealth of thought that the plot becomes almost immaterial; and such is this wealth that you can hardly know the play—there is too much. After you have heard it again and again, it seems as pathless as an untrodden forest.

He belonged to all lands. "Timon of Athens" is as Greek as any tragedy of Eschylus. "Julius Cæsar" and "Coriolanus" are perfect Roman; and, as you read, the mighty ruins rise and the Eternal City once again becomes the mistress of the world. No play is more Egyptian than "Antony and Cleopatra"—the Nile runs through it, and shadows of the pyramids fall upon it, and from its scenes, the Sphinx gazes forever on the outstretched sands.

In "Lear" is the true pagan spirit. "Romeo and Juliet" is Italian—everything is sudden, love bursts into immediate flower, and in every scene is the climate of the land of poetry and passion.

The reason of this is that Shakespeare dealt with elemental things, with universal man. He knew that locality colors without changing, and

that in all surroundings the human heart is substantially the same.

Not all the poetry written before his time would make his sum; not all that has been written since, added to all that was written before, would equal his.

There was nothing within the range of human thought, within the horizon of intellectual effort, that he did not touch. He knew the brain and heart of man—the theories, customs, superstitions, hopes, fears, hatreds, vices, and virtues of the human race.

He knew the thrills and ecstasies of love, the savage joys of hate and revenge. He heard the hiss of envy's snakes and watched the eagles of ambition soar. There was no hope that did not put its star above his head,—no fear he had not felt, no joy that had not shed its sunshine on his face. He experienced the emotions of mankind. He was the intellectual spendthrift of the world. He gave with the generosity, the extravagance of madness.

Read one play, and you are impressed with the idea that the wealth of the brain of a god has been exhausted; that there are no more comparisons, no more passions to be expressed, no more definitions, no more philosophy, beauty, or sublimity to be put in words; and yet, the next play opens as fresh as the dewy gates of another day.

The outstretched wings of his imagination filled the sky. He was the intellectual crown of the earth.—*Robert Ingersoll.*

CLEARNESS.

'The proper use and arrangement of words results in clearness of expression. Words, phrases and clauses, grammatically connected,

should be used only in their strict sense and should be kept as closely together as possible.

The following specific rules govern clearness of expression.*

1. Keep the relative pronoun as near as possible to its antecedent.

Original.—I saw a boy reading a book and sitting by the side of the road, *which* he seemed to find very amusing.

Improved.—I saw a boy sitting by the side of the road and reading a book, *which* he seemed to find very amusing.

2. Place the participle as near as possible to the word that it modifies.

Original.—I saw a small boy, when I was in the city, *smoking* cigarettes.

Improved.—When I was in the city, I saw a small boy *smoking* cigarettes.

3. Do not leave a participle, used as an adjective modifier, without a subject.

Original.—*Referring* to your letter of the 1st inst., it is evident that you do not understand my position in the matter.

Improved.—*Referring* to your letter of the 1st inst., *I* find that you evidently do not understand my position in the matter.

4. Repeat the subject of a participle or introduce a subject pronoun, if the reference of the participle would otherwise be ambiguous.

Original.—I expect to have a delightful time with my friends in New York, *being* in all respects very congenial.

Improved.—I expect to have a delightful time with my friends in New York, *they being* in all respects very congenial.

*CORRECT ENGLISH: A Complete Grammar.

5. Repeat the preposition after an intervening conjunction, unless the word that follows the conjunction is very closely connected in thought with the word that precedes the conjunction.

(a) The preposition should be repeated when the intervening conjunction is preceded and followed by an infinitive and its object.

Original.—He is unable either *to do* the work or *get* others to do it for him.

Improved.—He is unable either *to do* the work or *to get* others to do it for him.

(In the following sentence, the repetition of the preposition is not required, for the reason that the word that follows the conjunction merely amplifies the thought conveyed by the word that precedes the conjunction: He likes *to* run and play.)

(b) The preposition should be repeated especially when one of its objects is separated from it by an intervening phrase.

Original.—This was the cause *of* his failure in business and the estrangement of his friends.

Improved.—This was the cause *of* his failure in business and *of* the estrangement of his friends.

6. Do not use the preposition *to* for the phrase “in order to” or “in order that.”

Original.—I am going to call at his office *to* ascertain whether he will sign the papers.

Improved.—I am going to call at his office *in order* to ascertain whether he will sign the papers.

7. Introduce a new antecedent when there is danger of ambiguity.

Original.—He said that he had a good reason

for reaching this conclusion, *which* greatly surprised me.

Improved.—He said that he had a good reason for reaching this conclusion, a statement *that* greatly surprised me.

8. When indirect quotation would give rise to ambiguity use the direct style, or repeat the antecedent.

Original.—Mr. Blank said that his friend had accidentally shot his dog.

Improved.—Mr. Blank said, “**My friend has** accidentally shot my dog,” or Mr. Blank said that his friend had accidentally shot his, Mr. Blank’s dog.

9. After the comparative *than*, the person or thing compared must always be excluded from the class to which it belongs, by the use of *other* or some similar expression.

Original.—She was brighter than *any* member of the class.

Improved.—She was brighter than *any other* member of the class.

In such constructions as “This is finer than any that I have ever seen before,” the clause, “that I have ever seen before,” sufficiently excludes the thing compared from the rest of its class, without the use of *other*.

10. In making comparisons in the superlative degree, the word *other* must not be used for the reason that it excludes the person or thing compared.

Original.—She was the brightest of all the *other* girls in the class.

Improved.—She was the brightest of *all* the girls in the class.

11. Do not use *no* as a correlative to *but*.

Original. *No* criticism was made on account

of the delay, but on account of his indifference in the matter.

Improved.—Criticism was made, not on account of the delay, *but* on account of his indifference in the matter.

12. Do not omit the relative pronoun when it is required as the subject or the object in a subordinate clause.

Original.—It was my friend, Judge Brown, you saw at my office.

Improved.—It was my friend, Judge Brown, *whom* you saw at my office.

The ellipsis of the conjunction *that* is sanctioned in construction like the following: “I think (that) I shall go.”

13. Do not place an adjective before a possessive that it does not modify.

Original.—We listened to the *sweet* bird’s singing.

Improved.—We listened to the bird’s *sweet* singing.

14. Do not use a co-ordinate conjunction to connect a subordinate with a co-ordinate clause. This error can be avoided either by repeating the subordinate conjunction or by omitting the subordinate subject.

Original.—He said *that* he would come, and *he* would bring the papers with him.

Improved.—He said *that* he would come, and *that* he would bring the papers with him, or, He said that he *would come* and *would bring* the papers with him.

15. Place the adverbial modifier as near as possible to the word that it modifies.

Original.—I have read the book that you gave me *with much interest*.

Improved.—I have read, *with much interest*, the book that you gave me.

Note.—When the sentence is short, the adverbial modifier may be placed at the close, thus: I read the book *with interest*.

16. Place the adverb *only* immediately before the word, phrase, or clause that it modifies.

Original.—I *only* saw him once.

Improved.—I saw him *only* once.

17. Place correlatives before the same parts of speech.

Original.—He not only studies English, *but also* French.

Improved.—He studies *not only* English, but also French.

18. Do not separate grammatically related parts by long parentheses.

Original.—He had often thought of trying (with a view to his future position as head of the firm) to ascertain what the requirements would be.

Improved.—With a view to his future position as head of the firm, he had often thought of trying to ascertain what the requirements would be.

19. Avoid the omission of words that are necessary to complete the sense.

Original.—I have objected to his going *both from the fact* that he is unprepared for the journey, and, moreover, he is unable to be absent for so long a time.

Improved.—I have objected to his going *both from the fact* that he is unprepared for the journey, *and also from the fact* that he is unable to be absent for so long a time.

20. Repeat the article when the reference is to more than one person or thing.

Original.—*The* publisher and editor were both present.

Improved.—*The* publisher and *the* editor were both present.

Note.—When the reference is to but one person or thing, the article should not be repeated, as “*The* publisher and editor is John Blank.”

The following excerpts illustrate the non-observance by writers of the rules referred to in the parentheses.

PARTICIPLE WITHOUT A SUBJECT.

(3)

Looking back upon the events of that night from the midst of gentle and decent surroundings, they now seem strangely unreal, but to me then they appeared only natural.

—*Ralph Connor* in *Black Rock*.

Being a scholar of considerable eminence, it pleased him to assume on all occasions an exasperating degree of ignorance.

—*Mrs. Humphry Ward* in *Robert Elsmere*.

Even admitting that it is vanity at all, it is an impersonal sort of failing, which, like the excessive love of country, leans virtueward; for the man who fears to disgrace his ancestors is certainly less likely to disgrace himself.

—*Chas. Major* in *When Knighthood Was in Flower*.

PARTICIPLE WITH AMBIGUOUS REFERENCE.

(4)

In Moscow I had an opportunity of talking with Mr. Shipov, without question the leading zemstvoist of Russia, *having been* actively engaged in the Moscow zemstvo for thirty years.

—*Century*.

Outside of the Park proper, one seeks in vain for an old or a maimed one (tree); even there he found none with withering or yellow leaves, *being nursed with scientific care*, as if its fading life were more valuable than a young forest.

—*Scribner's*.

REPETITION OF THE PREPOSITION.

(5)

But the Florentines were not likely to make these fine distinctions. To the common run of mankind, it has always seemed a proof of mental vigor *to find* moral questions easy, and *judge* conduct according to concise alternations.

—*George Eliot* in *Romola*.

* * * In order *both to replenish* the papal coffers and *pacify* the starving Romans, etc.—*Bulwer* in *Rienzi*, *The Last of the Roman Tribunes*.

Once I thought I saw the fuscous gleam of a red fox stealing silently through the brush. It would have been no surprise *to hear* the bark of a raccoon, or *see* the eyes of a wildcat gleaming through the leaves.

—*James Lane Allen* in *The Choir Invisible*.

His hands were in position before him, ready *either to attack or defend*.

—*Jack London* in *The Game*.

There are no artificial surroundings, *either to inspire or restrain*.

—*Randall Parrish* in *When Wilderness Was King*.

On she rode down the avenue of the primeval woods, and Nature seemed arranged to salute her as some primeval presence; *with* the waving of a hundred green boughs above and on each side; *with* a hundred floating odors; *with* the

flash and rush of bright wings; *with* the swift play of nimble forms up and down the boles of trees: *and all the sweet confusion of innumerable melodies.*

—James Lane Allen in *The Choir Invisible*.

INCORRECT OMISSION OF OTHER.

(9)

Probably *no* man, for eight hours a day, ever exasperated and tired a judge, jury and public, as did this man of twenty-nine years, who had been known at college as Beauty Steele.

—Gilbert Parker in *The Right of Way*.

Note the following instructions from *The Correct Word: How To Use It*:

ALL AND ANY.

All is required after a superlative; *any*, followed by *other*, is required after a comparative; thus: we say, "This is the *finest* of *all*;" "This is *finer* than *any* other." *All* is required in order that the thing compared may be included in its class; *any* followed by *other* is required in the comparative form in order that the thing compared may be excluded from its class. Such constructions, however, as, "This is finer than any *that I have ever seen*," may be sanctioned on the ground that the clause "that I have ever seen" sufficiently excludes the thing under consideration from the class to which it belongs, the meaning being that which I now see is finer than any *that I have previously seen*. Rule —. When a comparative is followed by *than* the thing compared must always be excluded from the class of things with which it is compared, by the use of *other* or *some such word or words*.

Further correct examples are: "There is no *other* place like New York" (not *no place*).

“There is no *other* place so beautiful as this”
(not *no place*).

In some comparisons, *else* is required instead of *other*; thus: “No one *else* is so kind as he;” “Nothing *else* is so desirable as this,” “Nothing *else* ages like laziness.”

When *but* is used, *else* must be omitted; thus: “It is no one *but him*;” “It is no one *else than* he.”

INCORRECT OMISSION OF RELATIVE PRONOUNS.

(12)

Curiously, even as I fought desperately, I compared him with that other lad I had known.

Winston Churchill in *The Crossing*.

It was his father, George Carvel, my great-grand sire, reared the present house in the year 1740, etc.—

—*Winston Churchill* in *Richard Carvel*.

INCORRECT USE OF CO-ORDINATE CONJUNCTIONS.

(14)

Although such considerations may increase our estimate of the probable duration of the sun's heat, science offers no escape from the conclusion of Kelvin and Helmholtz *that* the sun must ultimately grow cold and this *earth* must become a dead planet moving through the intense cold of empty space.—*Harper's*

—*Harper's*.

You know Burns told you just now—and he is an old scout, familiar with the West—that British agents were active along the white border, and *there* was great uneasiness among the Indian tribes.

—*Randall Parrish* in *When Wilderness Was King*.

A few days later she wrote me *that* she had taken a position as private secretary, and *that* I was not to be anxious, for everything was all right, and *she* would come in and tell me about it when she had time.

—*Edith Wharton* in *The House of Mirth*.

POSITION OF ADVERBIAL PHRASE.

(15)

Mme. Sarah Grand has just visited the head of a Liverpool critic who confessed himself unable to read more than eleven pages of “Bab’s Impossibles,” *with much abuse*.—*Munsey’s*.

POSITION OF ADVERB “ONLY.”

(16)

From the distance at which he stood from the scene, Adrian could *only* distinguish the dark outline of Rienzi’s form; he could *only* hear the faint sound of his mighty voice; he could *only* perceive, etc.

—*Bulwer* in *Rienzi, The Last of the Romans*.

Meanwhile he *wanted* to learn all he could about Florence. But he found, to his acute distress, that of the new details that he learned, he could *only* retain a few facts.—*Ibid.*

The pistol was the outcome of that search. It could *only* be used on the muddiest foreshore of the beach, etc.

—*Rudyard Kipling* in *The Light That Failed*.

POSITION OF CORRELATIVES.

(17)

The light which caught Montreal’s eye broke forth almost like a star, scarcely larger, indeed, but more red and intense in its ray. Of itself it was nothing uncommon, and it might have shone *either from convent or cottage*.

—*Bulwer* in *Rienzi, The Last of the Romans*.

A confession of lack of intelligence by Mr. Prentiss, signified *not merely* deliberate self-mortification, *but was offered* as a tribute to the mental quality of his visitor.

—*Robert Grant* in the Undercurrent.

His little trip to Keyport as acting escort to Mrs. Leroy had *not only* opened his eyes to a class of workingmen of whose existence he had never dreamed, *but it had also* furnished him with a new and inexhaustible topic of conversation.—*F. Hopkinson Smith* in Caleb West.

They *not only* drew from their experience of actual government, *but from their wealth of knowledge of past history.*—*Success.*

At the Horn house, on great occasions, the guests would *not only* crowd the steps,, but all the hall, etc.—*Scribner's.*

After her success in Mr. Daly's company, Miss Morris received an offer to play several engagements as a star. Broaching the subject to her manager, he *not only* agreed to grant her leave of absence, *but to let her take the plays in which she had scored so heavily in the metropolis, "Alize" and "L'Article 47."*

—*Chicago Inter Ocean.*

To return, however, to the same critical moment of Sir Newberry's offer; Robert at the time was a boy of sixteen, doing very well at school, a favorite *both* with boys *and* masters.—*Mrs. Humphry Ward* in Robert Elsmere.

With fast and luxurious steamships, such as those of the Dominion Line sailing upon regular schedules between, Boston, Gibraltar, Genoa, Naples and Alexandria, the traveler may *not only* make the voyage to the Mediterranean with the greatest comfort, *but within a limit of time*

but little more than is usually taken in the trips to Northern Europe.—*The World's Work*.

The Danish crews kept warily aboard their ships, ready *either for fight or flight*.

—*Robert Ames Bennett* in *The White Christ*.

You may look for aid to the Beni Al Abbas; but count *neither on* Christian Gleason *nor* Christian Goth.—*Ibid*.

After standing for a few hours, this emanation-tube was found to give out seventy-five per cent of the heat originally emitted from the radium, although the amount of emanation present was too minute to observe *either by* its volume *or weight*.—*Harper's*.

OMISSION OF IMPORTANT WORDS.

(19)

Their programme, however, is interesting, *both from* the fact that it illustrates the nature of what we should regard as fundamental political rights for which they are still struggling, *and* illuminates some of the high ideals with which the party is imbued.—*Scribner's*.

REPETITION OF THE ARTICLE.

(20)

But in this he was mistaken. for Rodrigo was as keen, as much a Spaniard, and as much devoted to the honor of his name as his father could be; and though he looked upon Don John as the very ideal of what *a soldier* and *a prince* should be, he would have cut off his own right hand rather than let it give his leader the letter Dolores had been writing so long, and she knew this and feared her brother, and tried to keep her secret from him.

—*Marion Crawford* in *The Palace of the King*.

Tony at least had felt the longing from the first hour when the axioms in his horn-book had brought home to him his heavy responsibilities as a *Christian* and a *sinner*.—*Scribner's*.

Level with the bare hall, opened two highly polished mahogany doors, which led respectively into the *drawing-room* and *library*.—*F. Hopkinson Smith* in *The Fortunes of Oliver Horn*.

In politics they desire universal suffrage, decentralization of the legislative power, communal autonomy, the right of initiative and referendum, educational reform, the suppressing of the *Church* and *army*.—*Scribner's*.

In this article only a brief résumé can be given of the arguments on which the age of the *sun* and *earth* has been deduced.—*Harper's*.

PRECISION.

Precision results from the use of the word or words that will best express the meaning.

Note.—In this sense, Precision seems to be identical with Clearness; on the other hand, a construction may be clear as to its meaning, and yet the word or words that would best express the idea may not have been used.

1. Use the word or words that will best express the meaning.

Original.—He is *liable* to come at any moment.

Improved.—He is *likely* to come at any moment.

Note.—“*Liable*” is correctly used only of a possible event regarded as unfavorable; as, “He is *liable* to die at any moment.” In this connection, note that “*likely*” may be used interchangeably with “*apt*” when natural fitness or tendency is expressed; as, “He is *likely* to do

it," or "He is *apt* to do it;" but, when merely external probability is expressed, *likely*, and not *apt*, is required; as, "He is *likely* to come at any moment."

2. Do not use superfluous words.

Original.—He indorsed the check *on the back*.

Improved.—He indorsed the check.

3. Avoid using exaggerated forms and bombastic words to express simple ideas.

Original.—We had an *elegant* dinner.

Improved.—We had an *excellent* dinner.

4. Do not modify a "mass" noun by a distributive adjective.

Original.—I have *every* reason for believing his story.

Improved.—I have *every kind* of reason (or *many reasons*) for believing his story.

5. Do not omit a preposition when its presence is not understood.

Original.—I was very much interested, or rather impressed *with*, his article.

Improved.—I was very much interested *in*, or rather, was impressed *with* his article.

Or,

I was very much interested *in* his article, or rather, was impressed *with* it.

Note.—The introduction of the preposition *in* is necessary, for the reason that the preposition "with" does not conform to the verb "was interested." In this connection, note that some authorities object to constructions of this kind. They would prefer the second form.

6. Do not omit a principal verb when a preceding auxiliary cannot conform to it.

Original.—I shall feel, as I always *have*, that the conditions were unfavorable.

Improved.—I shall feel, as I always have *felt*, that the conditions were unfavorable.

7. Repeat the copula (part of the verb *to be*) when it cannot conform to the predicate complement.

Original.—The flowers *were* in bloom and the grass green.

Improved.—The flowers were in bloom, and the grass *was* green.

8. Use the progressive tense form, when the action is taking place.

Original.—He *read* aloud, and so he did not hear the conversation in the next room.

Improved.—He *was reading* aloud, and so he did not hear the conversation in the next room.

9. Do not use any part of the very “to be” as both an auxiliary and a principal verb in the same sentence.

Original.—She *was* the cynosure of all eyes, and *admired* by everyone present.

Improved.—She *was* the cynosure of all eyes, and *was* admired by everyone present.

10. Repeat the auxiliary verb when the principal verbs are not closely related.

Original.—I *have* called to see him several times, but each time *found* him out.

Improved.—I *have* called to see him several times, but each time *have* found him out.

Note.—In constructions like the following, the repetition of the auxiliary is not required: I have written the letter and mailed it.

11. Avoid using words similar in sound but different in meaning.

Incorrect.—These conditions will not *effect* my plans.

Correct.—These conditions will not *affect* my plans.

EXERCISE.

Correct the errors in the following constructions, according to the rules referred to by the figures in the parenthesis:

Note.—The figures in parenthesis refer to the foregoing rules.

ERRORS IN ENGLISH.

(1)

She had grown to believe with Sanford that if one could impress the possibility of these truths upon the friends one loved, so that they, and only they, could tiptoe back into their houses, keep the blinds closed and their servants hidden, and so delude the *balance* of the world—those that they did not love, the uncongenial, the tiresome, the bumptious, and the aggressive—into believing that they had fled, etc.

—*F. Hopkinson Smith* in *Caleb West*.

Our friends were beset of course by many carriage drivers, whom they repelled with the kindly firmness of experienced *travel*.

—*W. D. Howells* in *Their Wedding Journey*.

Two or three *people* go in to see her at a time.—*Mrs. Humphrey Ward* in *Lady Rose's Daughter*.

The chief thing was that we made a mistake—the mistake that *two people* make when they think that love can be coddled and nursed like a domestic pet—when they forgot that it goes wild and free and comes at no man's call.

—*Ellen Glasgow* in *The Deliverance*.

Scarcely had the Emperor Alexander II. established the district, etc.—

—*The Century Magazine*.

The afternoon sun streamed in through the rose-window in the gallery. It sent shafts of

warm, red light throughout the church, and gave a glow of color to the white cloth on the altar. A brass cross stood in the center, and flanking it on *either* side were two bronze rose-jars topped with those grotesque, squat-seated gods which had once reposed in the shop of Hop Lung. They wore a placid expression as though altar life was their native element.

—*Beatrice Hanscom* in Scribner's.

"But if you did," continued Margaret, "you see I *am nearly through*.—*F. Hopkinson Smith* in the *Fortunes of Oliver Horn*.

His proposition was in brief that the policy in the Philippines, inaugurated by President McKinley and followed by President Roosevelt, and clearly approved by the majority of the American people, should be reversed, or at least suspended, that the Lieutenant General might *try* an experiment.—*Chicago Inter Ocean*.

We have a *right* to be proud, for there is an unbroken male line from William the Conqueror down to the present time.—*Chas. Major* in *When Knighthood Was in Flower*.

. . . although I fear a little history will creep in despite me, but simply as a picture of that olden long ago, which, try as we *will* to put aside the hazy many-folded curtains of time, etc.—*Ibid*.

We have heard it hinted that one reason *that* there were fewer notorious rascals in high places in English politics than in America was partly because there had been one woman in England, who, for a lifetime, etc.

—*The Century*.

There was nothing to which they did not descend, and no class of witnesses too low for

them to present against me to hurt my *character*.—*Chicago Record-Herald*.

Mr. Palmer admits that there is a vast change in the plays, which are popular to-day *and* those which gained a similar vogue years ago.—*Ibid*.

Her (Mrs. Campbell's) costumes and stage appearance were freely commented upon, generally in her favor, and one writer, the original Alan Dale, insisted that she gave him an entirely different style of Magda in New York *than* she gave in London.

—*Chicago Inter Ocean*.

His manners are uncouth and his dress careless *to a degree*.—*Hearst's Chicago American*.

On the night of his mysterious advent, the Prophet had found his people in a condition of mental chaos—as *liable* to repudiate as to accept the seeker for their confidence.

—*Katherine Cecil Thurston* in *The Mystics*.

A *portion* of the heavy winnings which had come to mine host had been invested in a magnificent building well fitted as a setting for its gilded habitues.—*William Danna Orcutt* in *The Flower of Destiny*.

PRESENCE OF SUPERFLUOUS WORDS.

(2)

But as I glanced discreetly at their small tableau, I was not unconscious of the new joy that came into the landscape with the presence of a "lover and his lass." I knew how sweet the water tasted from that kind of *a* cup.

—*Henry Van Dyke* in *Fisherman's Luck*.

One day a personal friend of his attacked the administration in most unparliamentary terms,

so that the President was obliged to censure him publicly. But *after* having called him to order, he leaned over his desk and said to him in a low voice: "Go on, old fellow! You are in fine form."—*The Century Magazine*.

She knew not what to do and no *other* alternative.

—*William Dana Orcutt* in Robert Cavelier.

"In so far as they accord with mine own judgment, Master Cavelier," responded Mollie, with a stiff bow.—*Ibid.*

Although the Cupid's bow is the traditional accepted mouth of beauty, there are other mouths equally as pretty, and they may be large or small, but the perfect mouth is neither large nor small, etc.—*Chicago Daily News*.

Yet, now that we have *got* a chime, let us hope that some other generous man or woman will give a "peal of bells."—*Elite*.

How many islands have we *got* on our hands now, including those Dutch West Indies? That's a poser for the first class in geography.

—*Boston Sunday Herald*.

. . . And the end of it was, that *in* so far as she had ever felt real sentiment for anybody, she had felt it for Tom Fairing, of the Royal Irish Fusileers.—*Gilbert Parker* in *The Right of Way*.

In so far as disappointment was his, she shared it with him, but that was all.

—*Jack London* in *The Game*.

INCORRECT USE OF THE PREPOSITION.

(3)

It may be doubted if Selden's emotion had ever before been evoked by Carry Fisher's surroundings; but *contrasted to* the world in which

Lily had lately lived there was an air of repose and stability, etc.—*Edith Wharton* in the House of Mirth.

It was 5 a. m. when they reached Miss Straub's home in Twenty-fourth street, and in their rummaging about the front door they were taken for burglar; there.—*New York Sun*.

English woman, who wrote "The Heavenly Twins," delighted members of the Twentieth Century Club with a lecture on "The Art of Happiness," at the residence of Mrs. Fernando Jones, in Prairie avenue, last evening.

—*Hearst's Chicago American*.

President Cantor went once to the other leaders of the Greater New York Democracy, and told them that the thing for the organization to do was to put the screws on all its men, so that there would be no chance of scandal (scandal's) coming in their organization.

—*New York Sun*.

All former delight of turf, mess, huntfield and gaming table; all previous loves and courtships of milliners, opera-dancers, and the like easy triumphs of the clumsy military Adonis, were quite insipid when compared to the lawful matrimonial pleasures of late he had enjoyed.

INCORRECT USE OF THE MODIFYING WORD.

(4)

But on my part, I had *every* reason to believe that Tip would show surprise when I hobbled forth from the misty gloom.—*Nelson Lloyd* in The Soldier of the Valley.

He had *every* intention of being generous; moreover, he knew that all this publicity con-

cerning the accident was injuring his canvass for the Congressional nomination.

—*Robert Grant* in *The Undercurrent*.

INCORRECT OMISSION OF A PREPOSITION.

(5)

I was talking—or rather listening *with* a barber the other day, in the sleepy old town of Rivermouth.

—*Henry Van Dyke* in *Fisherman's Luck*.

INCORRECT OMISSION OF A PRINCIPAL VERB.

(6)

"Oh, as to lovely valley," said Mrs. Thornburgh, sighing, "I think it is very dull; I always *have*."

—*Mrs. Humphrey Ward* in *Robert Elsmere*.

What an expression a sermon will sometimes bring out on a man's face! While I was preaching I saw many a thing that no man knew I saw. It was as though I were crossing actual wildernesses; I met the wild beasts of different souls, and I crept up on the lurking savages of the passions. I believe some of those men would have liked to confess to me. I wish they *had*.

—*James Allen* in *The Choir Invisible*.

Jacob did not reply. If he *had*, he would probably have said, etc.—*Mrs. Humphry Ward* in *Lady Rose's Daughter*.

The president having to suffer as succeeding presidents *have*, the publicity, etc.—*New York Times*.

Its editorial page will—as it always *has*—support truly democratic ideas."—*New York World Advertisement* in *Literary Digest*.

INCORRECT OMISSION OF THE COPULA.

(7)

Mr. Carvel's acres were both rich and broad, and his house *wide* for the stranger who might seek its shelter, etc.

—*Winston Churchill* in *Richard Carvel*.

(8)

In his music-room, Van Kuyp *read* a volume of verse. He did not hear his wife enter, etc.

—*Scribner's Magazine*.

I know now that she did not love me. If she *had*, I should hate you.

—*Robert Ames Bennett* in *The White Christ*.

THE PARAGRAPH.

1. The Paragraph.

The paragraph deals with a single subject, a change of subject requiring a change of paragraph. The sentence expresses an idea or a fact; the paragraph expands the idea or the fact, bringing out such essentials as are necessary to express it comprehensively. Just as in a sentence only related ideas or facts are introduced, so in a paragraph, the same unity of expression must be secured.

2. The Structure.

(a) The paragraph may be composed of a single sentence, as:

"Under the circumstances, I have no hesitation in advising you to come at once, for you can undoubtedly secure a position here immediately upon your arrival."

(b) The paragraph may be composed of two or more sentences; and, when this is the case, care must be taken to see that the sentences are logically and closely related to one another; as:

"I believe that a conference of representatives of all forest schools and universities and colleges in which forestry is taught might be made of great value to the general progress of forestry in the United States, as well as to the institutions which teach forestry, and to the Forest Service, which employs so many of their graduates, and which is vitally interested in the best training of foresters. Such a conference might well consider the objects and methods of forest instruction, the organization and standards of educational work in the field of forestry,

the co-ordination of the work of different institutions, and the needs of the Forest Service and other employers of forest graduates."

3. The Connectives.

Connectives are words used to join the parts of a paragraph. The most important are: *and, but, or, nor, either, neither, however, therefore, consequently*. As a rule, connectives, or conjunctions, as they are also called, are used to join clauses, and not independent sentences (clauses are separated by commas, semicolons, colons, while sentences are separated by periods); but, occasionally, they are used to introduce sentences, and even new paragraphs. Conjunctions, used otherwise than as connectives of clauses, should be sparingly employed. Adverbs like *again, now, doubtless, undoubtedly, certainly, surely*, are frequently used to introduce a new paragraph.

4. The Form.

The paragraph is indented; that is, the initial word begins a little to the right of the margin. The space between the last line and the paragraph that follows is generally a little wider than between that of the lines of the paragraph itself.

The Paragraphing of Verse.

Verse is indented as follows:

The first line is indented only when it is much shorter than the line that follows. When the lines are of equal length, none are indented; when of unequal length, after the first line, the alternate short lines are indented.

The following styles are correct:

1. The first line is very short, and so is in-

dented; the lines that follow are of about equal length and so are not indented:

Innocent sleep!
 Sleep that knits up the ravelled sleeve of care,
 The death of each day's life, sore labor's bath,
 Balm of hurt minds, great nature's second
 course,
 Chief nourisher in life's feast.

Shakespeare.

2. The alternate lines are shorter and so are indented:

"Lead kindly light! amid the encircling gloom
 Lead thou me on;
 The night is dark, and I am far from home;
 Lead thou me on.
 Keep thou my feet; I do not ask to see
 The distant scene; one step enough for me."

3. When the lines are somewhat irregular in length, they are not indented:

"Tired! well, and what of that?
 Didst fancy life was spent on beds of ease,
 Fluttering like rose-leaves scattered by the
 breeze?
 Come, rouse thee! work while it is called to-day;
 Coward, arise, go forth upon thy way."

Note that when it becomes necessary, for want of space, to carry the line over, the word or words are indented, but not capitalized; thus:

THE HELMSMAN.

What shall I ask for the voyage I must sail to
 the end alone?
 Summer and calms and rest from never a labor
 done?
 Nay, blow, ye life-winds all; curb not for me
 your blast;

Strain ye, my quivering ropes, bend ye, my
trembling mast,—
Strenuous, swift, our course over a living sea.
Mine is a man's right arm to steer through fog
and foam;
Beacons are shining still to guide each farer
home.

The Paragraphing of Quoted Verse.

Quoted verse is paragraphed the same as unquoted verse, the laws of indention being the same in both. The verse quoted should always be set apart from the prose composition in which it occurs; thus:

Longfellow wrote:

“Though the mills of God grind slowly
Yet they grind exceeding small.”

The prose that follows the quoted verse should begin a new line. If a new subject is introduced, thus making a new paragraph, the first line of the prose should be indented; but if the subject is merely continued from the prose that precedes the quoted verse, the line should not be indented; thus:

It was Keats who wrote the charming lines that have so often been quoted:

“A thing of beauty is a joy forever,
Its loveliness increases,” etc.;

and yet these lines have often been attributed to Shakespeare.

It was Keats who wrote the charming lines that have so often been quoted:

“A thing of beauty is a joy forever,
Its loveliness increases,” etc.

It was Shakespeare who wrote:

“In such a night
Stood Dido with a willow in her hand

Upon the wild sea banks, and waved her last
To come again to Carthage."

The Paragraphing of Quoted Prose.

A passage of prose of three or four lines or more, is detached from the preceding lines the same as a verse. The line that follows it is subject to the same rule as that which follows a verse.

It was Plato who said:

"Better be unborn than untaught, for ignorance is the root of misfortune,"
and many men since Plato's time have expressed the same thought though in different words.

A tabulated list, or a statement of particulars, is detached from the body of the subject matter, and each particular is indented, the initial words being at equal distance from the margin. Any word or words that are carried over the line are themselves indented; thus:

1. There are two ways of conducting business—by messenger service and by mail; thus:

(a) A sends an offer by his office boy to B.
B delivers his acceptance to the boy.

(b) A makes an offer by mail requesting a reply by mail, etc.

2. Study the notes that govern the following:

(a) The infinitive used as a noun

(b) The infinitive used as a verb

(c) The participle used as a modifier

(d) The participle used as a verb

and give illustrative sentences of the uses of each.

If the list of particulars is not indented, the instruction may be written thus:

Study the rules that govern the following: (a) The infinitive used as a noun; (b) The infinitive used as a verb; (c) The participle used as a modifier; (d) The participle used as a verb; and give illustrative sentences of the use of each.

(Note that in the preceding paragraph, the words "and give," etc., follow on the line of the enumeration; whereas, in the first illustration, they follow on a separate line, though not indented. Note, too, that the "particulars" in the list are not set off by punctuation marks, the present style being to omit the marks.

DIALOGUE.

1. When dialogue is unaccompanied by explanatory words such as, "He said," etc., the first line of each speech is indented; thus:

A.—And if my mental machinery fails to perform the allotted task?

B.—"The subject will then be dismissed for all time."

Occasionally, as in newspaper reports of a conversation, when there are no explanatory words, a period and a dash are used, the style being as follows:

"Good morning, Mr. Blank."—"Good morning, Mrs. Blank."—"How do you do?"—"Very well, I thank you."

QUOTED SPEECH.

Quoted Speech Preceded by an Explanator Statement.

The style of writing quoted speech preceded by an explanatory statement, varies somewhat, but the following rule is always safe:

When the preliminary statement is short, the quoted matter is continued on the same line.

When the preliminary statement is long, the quoted matter begins a new paragraph; thus:

I heard him say, "Shall I go?"

He remained my guest for a few moments; then he rose, paced up and down the corridor and said,

"I shall not try to answer that question."

Quoted Speech Preceded and Followed by an Explanatory Statement.

If the quotation does not close the sentence, then it must not begin a new paragraph; thus:

He remained very quiet for a few minutes and then said, "I shall not try to answer that question," looking directly at her as he spoke.

Quoted Speech Followed by an Explanatory Statement.

When the words, "he asked," "he said," etc., follow the quotation, the following style is used:

"Where are you going?" he asked.

"To my studio," she answered.

"May I accompany you?" he asked.

"Yes; if you will walk very fast, for I am in great haste this morning."

"Shall you stay there till evening?" he asked.

"Only until noon," she answered.

Punctuation of the Preliminary Statement.

When informal, the preliminary statement is followed by a comma; when formal, by a colon; thus:

(Informal.)

1. He said, "I was sure that you would come."

2. Then he said quite calmly, as if he had not heard her abrupt remark,

"I shall not stir one step."

(Formal.)

1. A hundred voices cried:

“Away with him! No King of ours is he.”

2. The following conversation took place between the two men as they passed out of the door:

A.—Where are you going?

B.—I am going home.

A.—Why do you go so soon?

B.—I must be at home by six o'clock.

PUNCTUATION.*

The following are the chief marks of punctuation:

1. The Comma..... (,)
2. The Semicolon..... (;)
3. The Colon..... (:)
4. The Period..... (.)
5. The Interrogation Point..... (?)
6. The Exclamation Point..... (!)
7. The Dash..... (—)
8. Parenthesis and the Bracket.... (()) ([])
9. Quotation Marks..... (“ ”)
10. The Apostrophe..... (’)
11. The Hyphen..... (-)

The *comma*, the *semicolon*, and the *colon* will be treated respectively in relation to their use after the logical, or complete subject, and in coordinate and subordinate clauses.

THE COMPLETE SUBJECT.

Rule.—The *complete* subject, when long, is separated from the predicate by a comma.

By the *complete subject* is meant the grammatical subject and its modifiers. The grammatical subject is the noun (or its equivalent) that is the subject of the verb in the predicate.

(a) The complete subject may be a noun accompanied by a prepositional modifier.

“*The fact of the teacher’s having overlooked the fault, made the pupils,*” etc.

When the prepositional modifier is short, no comma is required; as, “Every one of the children is going.”

*FROM CORRECT ENGLISH: COMPLETE GRAMMAR.

(b) The complete subject may be a noun or pronoun modified by a relative clause.

"Those who have finished by making all others think with them, have usually been those who began by daring to think for themselves."

(c) The complete subject may be a noun clause.

"That the work of forming and perfecting the character is difficult, is generally allowed."

When the noun clause is short, no comma is required unless the last word is a verb; thus: *"That he is in the wrong* is evident;" *"That he suffered,* was evident."

(d) The complete subject may be a noun accompanied by a participial phrase that amplifies its meaning.

"He, having failed several times, gave up the contest."

When the participial phrase restricts the meaning of the noun, it is not set off from the subject by a comma; as, *"The King depending on the support of his subjects,* can not go to war."

Note that if the participial phrase can be turned into a restrictive relative clause, it should not be preceded by a comma; thus: "The king *depending,*" etc., is virtually equivalent to "the king that *depends,*" etc. When the participial phrase precedes the subject it is set off by a comma; thus: "Depending on his subjects, the king," etc.

(e) When the complete subject consists of three or more subject nouns, a comma follows each.

Poetry, music, painting, are fine arts.

The air, the earth, and the water, teem with life.

When the conjunction "and" occurs only between the last two words in a series, the comma is placed before it, unless the connection in thought between the last two words is closer than between the last word and the preceding words; in the latter case the comma is omitted before "and"; thus: in the sentence, "The air, the earth, and the water, teem with life," the comma is required before "and." In the sentence, "John, James, Mary and her sisters are going," the comma is omitted, for the reason that the connection is closer between "sisters," and "Mary," than it is between "sisters" and the preceding words.

Again, in constructions where the comma is properly omitted before "and," the comma may be placed immediately before the verb; while in other constructions, it may be omitted. Some authorities, however, indicate that the comma should always be placed after the last word, if that word is a subject noun.

(f) When the complete subject consists of but two subject nouns, not connected by a conjunction, a comma is placed only after the first noun.

Poetry, music are fine arts.

(g) When the complete subject consists of but two subject nouns, connected by the conjunction "and," no comma is required.

My sister and brother are here.

(h) When two or more nouns are connected by the conjunction "or," they are not separated by a comma unless the second noun is explanatory of the first.

"Shall we fish in the river or the stream?"

“The river, or stream, was full of trout.”

In the first sentence the stream is not the river, but in the second sentence the comma after *river* indicates that the stream is another name for the river.

In connection with the first sentence, note that the article “the” is repeated, for the reason that the reference is to a different thing.

(i) When the complete subject consists of three subject nouns, connected by “and,” the comma may or may not be used; as, “The good, and the true, and the beautiful, are to be found in all grades of life,” or, “The good and the true and the beautiful are to be found in all grades of life.”

(j) When the complete subject consists of nouns connected by a conjunction and following in successive pairs, a comma is required after each pair.

“Interest and ambition, honor and shame, friendship and enmity, all influence men.”

Note.—The rules that apply to the punctuation of nouns in a series, apply also to the other parts of speech; as, “David was a *brave, wise, and pious* prince” (adjectives). “Happy is the child who *obeys, loves, and honors* his parents” (verbs). “You should seek after knowledge *steadily, patiently, and perseveringly*” (adverbs).

Appositional elements are set off by commas. The words in italics in the following are illustrative of the rule:

Into this face Leonardo, the *Renaissance incarnate*, has put his ideal, the highest ideal of mankind, the *Eternal Womanly*.

ILLUSTRATIVE SENTENCES.

The fact of his having been born blind was greatly in his favor.

Each of them must do his own work.

Those who would excel in any of the fine arts or useful mechanisms of this great age, must pay the price of eternal vigilance.

That the work of training the unused mind to study is arduous, none will deny.

The only effective method of inducing him to surrender that consideration for others, which common courtesy demanded, was to advise him of their necessity.

He who willingly surrenders his own comfort and conveniences for the benefit of others, is usually the one who has himself experienced the lack thereof.

That he suffered, was evident.

The actor, having temporarily created the character assumed by him, was generously applauded.

Architecture, painting predominate in the scheme of the building.

There is pleasure and rapture and society in the pathless woods.

Men of talent, men of business, men of ordinary occupations, touch life upon few sides.

That mental training is good for the old and the young is evident.

That he did well is evident.

The fact that I have not had time to do the work, is the cause of the delay.

The contented man, who generally has a clear conscience, is the happy man.

That the structure of English sentences is not so difficult as that of other languages, is generally conceded by foreigners.

Faith, Hope, and Charity are the guiding spirits of our lives.

Education, Love rule the world.

Poetry and music delight the soul.

Greed and ambition, power and influence, enmity and distrust, were the motives that guided his actions.

Beauty, grace, and symmetry are combined in that statue.

Music, dancing are his pastimes.

The black, the red, and the gray. The black and the red and the gray.

THE ADJECTIVE MODIFIER.

175. When the first of two adjectives modifies the noun only, it is set off by a comma. When it modifies both the noun and the second adjective, it is not set off by a comma. Thus, "A dark brown dress;" "Many beautiful, fragrant flowers were in the garden."

In the following sentences commas are not required between the adjectives:

A moment later, he heard her flit down the corridor, and heard Asshlin open the *heavy outer* door.

—*Katherine Cecil Thurston* in *The Gambler*.

Imperceptibly the confusing ideas of the evening became pleasantly indistinct—the *numberless contradictory* feelings blurred into one delightful sensation of indifference and repose.

—*Ibid.*

But nevertheless, she blushed, and threw a look of appreciation and affection at her loyal little partisan.

He found himself straining his eyes towards the two slight figures moving towards him, etc.

In the following sentences commas are required:

He lay awake considerably longer than was his wont in the *uncomfortable, canopied* bed, etc.—*Ibid.*

The *salt, moist* air borne to him through the open window, and the *great, untiring* lullaby of the ocean, etc.—*Ibid.*

The sea itself was undisturbed. It lay as it might have lain on the first day of completed creation—mystical, sublime, untouched.

Both girls looked pleasantly in keeping with the fresh morning—their rich, youthful coloring having nothing to fear from the searching light.

His first sensation upon awakening the next morning was one of pleasure—the placid, unquestioning satisfaction that comes to the untroubled mind with the advent of a fine day.

—*Katherine Cecil Thurston* in *The Gambler*.

ADJECTIVE CLAUSES INTRODUCED BY RELATIVE PRONOUNS.

Adjective clauses introduced by relative pronouns are of two kinds: restrictive and non-restrictive.

1. A restrictive clause is one that defines or limits its antecedent; as, “Bring me the books that lie on the table.”

“That lie on the table” is a restrictive clause because it defines or limits the antecedent ‘*book*’ by excluding all books with the exception of those which lie on the table.

2. A non-restrictive clause is one that introduces a new fact relative to the antecedent; as, “Bring me the books, which you will find on the table.”

In the first sentence, the construction is restrictive because *that* defines or limits *book* in the same way that the definite article *the* limits or defines a noun. In the second sentence, the construction is non-restrictive, because another fact is added in the same way that the conjunction *and* adds a fact. Thus: "Bring me the books *that* (the books) are lying on the table." "Bring me the books, which (and the books) you will find on the table."

After indefinite pronouns, modern English prefers *who* even when the sense is restrictive; thus: "There are many (other, several, those) *who* can testify."

Although *that* is a restrictive relative pronoun, it is not always used when the sense is restrictive, the relative *who* or *which* being used instead. Grammarians indicate that, as a rule, when the sense is restrictive, *that* should be used, but Century says:

"Although present usage is perhaps tending in the direction of such a distinction, it neither has been nor is a rule of English speech, nor is it likely to become one, especially on account of the impossibility of setting 'that' after a preposition; for to turn all relative clauses into the form, 'the house that Jack lived in,' would be intolerable."

The following rules apply to the punctuation of the restrictive and the non-restrictive clause:

RULES FOR THE PUNCTUATION OF RESTRICTIVE AND NON-RESTRICTIVE CLAUSES.

1. A relative clause that is restrictive is **not** separated by a comma from its antecedent.

I will give the money to the man *that brought the trunk*. (Restrictive.)

2. A relative clause that is non-restrictive is separated by a comma from its antecedent.

I will give the money to this man, *who will bring the trunk.* (Non-restrictive.)

In the first sentence, *who* might be used instead of *that*, and, if the comma were omitted, the meaning would be the same. In the second sentence, if *that* were used instead of *who* and if the comma were omitted, the meaning would be changed.

It can easily be seen that the clause, "I will give the money to the man *that* will bring the trunk," means that the money is to be paid only to the man that brings the trunk; while "I will give the money to this man, *who* will bring the trunk," means that the money will be paid to the man, and he will bring the trunk.

MODELS OF RESTRICTIVE CLAUSES.

He *that is his own lawyer* is said to have a fool for a client.

Those inhabitants *who had favored the insurrection*, expected sack and massacre.

Those members of the House of Commons *who had been expelled by the army* returned to their seats.

Any one *who refuses to earn an honest livelihood* is not a subject for charity.

He disliked all the members of the family *who disagreed with him.*

In the last construction if *who* were non-restrictive, the comma would be required and the sentence would then mean, "He disliked all the members of the family and they disagreed with him."

MODELS OF NON-RESTRICTIVE CLAUSES.

John, *who is studious*, will improve.

His stories, *which made everybody laugh*, were often made to order.

At five in the morning of the seventh, Grey, *who had wandered from his friends*, was too weak for a public occasion.

The letter was delivered to the messenger, *who had stood waiting at the door*.

The dog dropped the bone, *which then fell into the water*.

I went to view the river, *which I found greatly swollen*.

The doctor visited the patient, *whom he found very ill*.

Sometimes restrictive clauses are apparently separated from the antecedent when, in reality, the commas are introduced, not for the purpose of separating the restrictive clause, but to observe some other rule of punctuation. Thus, in the sentence, "There were present *laborers, mechanics, and merchants, who* doubted the argument she offered," the commas are required according to the rule that says: "Three or more words, having the same grammatical relation to other parts of the sentence, must be set off by commas." In this sentence, a comma is required after the last noun, for the reason that if it were omitted, the meaning would be, that only the merchants doubted, instead of the laborers and mechanics as well.

Occasionally, the restrictive relative pronoun is separated from its antecedent, as in the sentence, "He lives most wisely, *who employs his time most usefully*." Strictly speaking, however, the sentence should read, "He *who em-*

plays his time most usefully, lives most wisely," the rule being that restrictive clauses should be placed as near as possible to their antecedents. If, however, for the sake of euphony, or for some other reason, the separation takes place, the comma is required.

Again, when the restrictive relative pronoun is followed by an expression set off by commas, it is often preceded by a comma; as, "The soldier, *who, without fear, offers his life for his country*, deserves the admiration of his fellows."

The distinguishing characteristic of a non-restrictive clause is its separation, by the comma, from the antecedent; for, inasmuch as the pronoun "that" is not always used when the sense is restrictive, it is therefore, the presence or the absence of the comma that determines whether the construction is restrictive or non-restrictive.

NOTE—The foregoing test applies when the clause immediately follows its antecedent.

Standard gives the following:

"Avoid the society of men that are selfish and cruel," means of such men as are selfish and cruel. "Avoid the society of men who are selfish and cruel," has the same meaning, but "Avoid the society of men, who are selfish and cruel," can mean only that men of a class are selfish and cruel and should be shunned.

EXERCISE.

In the following letter all the restrictive clauses are in italics; the non-restrictive clauses are not italicized.

Caution.—Do not mistake the noun clauses (introduced by the conjunction *that*) for relative clauses.

Dear Mrs. Baker:

Having a few spare minutes, I shall employ them in writing to you. These cold days make one think of winter clothing. My aunt, who returned from Philadelphia yesterday, says that the fall and winter goods, which are beautiful, are being displayed on the counters and in the show windows, and that white shoes, which have been so fashionable this summer, are still seen, but look somewhat out of place. She says that one of the colors *that will predominate this fall*, is plum. I received a letter from my cousin in Williamsport, in which she says that her friend *who is to be married next month*, will wear a plum-colored traveling dress, and that her friend *who is to be married in November*, will wear a dark red suit. I should prefer the first-named color, should you not?

Jack Frost, who is always welcomed by the sufferers from hay-fever, was at work here last night. Some of Mother's flowers *that were uncovered*, show signs of his presence. I hope that you enjoy the fall season as much as I. It is my favorite, for the air is so bracing. I have already begun my walks into the country. Those *which I take in the fall* are the most enjoyable of all the year. I regret that you cannot be here to accompany me on some of them. I am sure that you would enjoy the beautiful foliage *that decks the trees on the hills and in the valleys of Chester County*.

ADJECTIVE CLAUSES INTRODUCED BY CONJUNCTIVE ADVERBS.

Adjective clauses introduced by conjunctive adverbs are governed by the same rules as adjective clauses introduced by relative pronouns;

thus: in the sentence, "I do not know the time *when I shall start*," the adjective clause introduced by *when* is restrictive; and, hence, is not set off by a comma; in the sentence, "I shall call on him next Monday, *when he will be at liberty to see me*," the adjective clause introduced by *when* is non-restrictive.

FURTHER EXAMPLE.

The reason *why I hesitate*, is because I am unacquainted with the facts. Restrictive.

The house *where I was born* has been recently destroyed by fire. Restrictive.

Several years ago, he went to New York, *where he has since lived*. Non-restrictive. (Adds a new fact.)

The doors will be open from ten till twelve, *when they will be closed for the rest of the day*. Non-restrictive. (Adds a new fact.)

THE ADVERBIAL MODIFIER.

Rule.—An adverb that is placed at the beginning of a sentence, and that does not modify a verb, an adjective, or another adverb, is set off by a comma; when it is an intervening element, it is set off by commas.

However, it is not necessary to decide the question now. (Adverb modifies the entire clause.)

However necessary it may be to decide the question now, I shall defer giving a decision until to-morrow. (Adverb modifies the adjective *necessary*.)

It is not necessary, *however*, to decide the matter now. (Adverb modifies the entire clause.)

The following adverbs should always be followed by commas when they modify a clause.

Again, besides, first, secondly, thirdly, lastly, finally, hence, therefore, moreover, nay, now, indeed, consequently, nevertheless.

Again, other considerations besides these may affect his decision.

Besides, I have frequently told him that I should not consent to his going.

However, this question need not be decided to-day.

First, let us consider the main question.

Secondly, there is no good reason why you should refuse to assist him.

Finally, there is no other resource.

Hence, the question to be decided is this.

Therefore, there is no reason for this delay.

Moreover, this is not a convenient time for our meeting.

Nay, you deceive yourself.

Now, as to the second question, I have no further remarks to make.

Indeed, it is a very critical moment.

Consequently, you must go.

Nevertheless, she does not need it.

Thus, one trouble followed another.

Note.—In important or extended statements, *thus* is preceded by a semicolon and followed by a colon. Many writers prefer to omit the comma after *thus* and *now* introducing a sentence.

Note.—Some adverbial phrases are followed by commas, as, for example: "In the first place," "on the contrary," "at this day," "beyond dispute," "at least," "for the most part," "now and then," "not long since," "week after week," "day after day," "apart from this."

In the first place, it is not necessary to give this explanation.

On the contrary, he remained at home.

Not long since, he called on his employer and told him all the facts.

Week after week, day after day, he sat at the bedside of the sick child.

INTERVENING ADVERBS, ADVERBIAL PHRASES AND CLAUSES.

An adverbial modifier, placed between the subject and the verb, or between the parts of the predicate, is set off by commas; that is, when it modifies the entire thought. When it modifies a word, it is not set off by commas.

(a) The modifier may be a word.

Nothing, *however*, could mend this defect of Mrs. Leyburn's.

—*Mrs. Humphry Ward* in Robert Elsmere.

The sources of all kinds of sensibility are the same. Consequently, where sensibility to sorrow is denied there *also* the keenest relish of joy is withheld.

The feeling of beauty is *unquestionably* associated with the conception of the objects themselves. Thus, the delight which constitutes its primary element is insensibly transferred, and as it were, condensed in sight, sound or mental exhibition, therefore we call it beautiful.

Conscience is a valuable monitor. Frequently, when inclination runs adverse to the current of duty, conscience reproves successfully the sensibilities of the heart.

Indisputably, every slanderer is deserving of punishment. There are, *however*, degrees of his offense as well as of every other. To calumniate a man of honor is, *doubtless*, deserving of no slight chastisement; but the defamer of a good woman is, *indeed*, a being so despic-

able as only to be described by the foulness of his pen.

Note.—Many writers would omit the commas after *doubtless* and *indeed*, the tendency being to omit marks of punctuation wherever possible.

(b) The modifier may be a phrase.

"The squire's manners, *no doubt*, were notorious, but even so, his reception," etc.

Two phrases, placed between the subject and the verb, are set off by commas.

"And yet the man's instincts, *at this period of his life, at any rate*, were happily kind and affectionate."

(c) The modifier may be a clause.

Rose's gowns were legion. . . . She was accustomed, *as she boldly avowed*, to shut herself up at the beginning of each season of the year for two days' meditation on the subject.

—*Mrs. Humphry Ward* in *Robert Elsmere*.

The following illustrate the foregoing rules:

The radical change, *however*, had been the work, not of Mr. Thornburgh, but of his predecessor, etc.

And Catherine, *moreover*, had paid her a short visit earlier in September.

Robert, *therefore*, had visited during the preceding week, etc.

Her sister, *on the other hand*, was guiltless of the smallest trace of fashion.

The moment of his quarrel with his father lad, *in fact*, represented a moment of comparative success, which he never recovered.

Robert, *as soon as he found that radical measures were for the time hopeless*, had applied himself with redoubled energy to making

the people use such palliatives as were within their reach, etc.

Robert, *meanwhile, during the first few minutes in which Mr. Wynustacy had been engaged in some family talk with Mrs. Darcy*, had been allowing himself a little deliberate study of Mr. Wendover across what seemed the safe distance of a long table.

—*Mrs. Humphry Ward* in *Robert Elsmere*.

TRANSPOSED ADVERBIAL PHRASES AND CLAUSES.

ADVERBIAL PHRASES.

Rule.—An adverbial phrase preceding the subject and the verb is set off by a comma.

On the eighth day of that memorable night, Romola was standing on the brink of the Mediterranean, etc.—*George Eliot* in *Romola*.

When two phrases precede the subject and the verb, each phrase is set off by a comma.

Little more than a week after, on the seventh day of April, the great Piazza della Signora presented a stranger spectacle even than the famous Bonfire of Vanities.—*Ibid.*

ADVERBIAL CLAUSES.

Rule.—An adverbial clause preceding the subject and the verb is set off by a comma.

Before anyone else could speak, there came the expected announcement that the prisoners were about to leave the council chamber, etc.

—*Mrs. Humphry Ward* in *Robert Elsmere*.

In the following sentence, both the phrase and the clause precede the subject and the verb, and hence are set off by commas.

In these very moments, when Savonarola was kneeling in audible prayer, he had ceased to hear the words on his lips.—*George Eliot*.

When two clauses precede the subject and the verb, each clause is set off by a comma.

As the soft warmth penetrated Romola's young limbs, as her eyes rested on this sequestered luxuriance, it seemed that the agitating past had glided away like that dark scene in Bargello, and that the afternoon dreams of her girlhood had really come back to her.—*Ibid.*

Several clauses preceding the subject and the verb, when not closely connected, are set off by semicolons, and the last clause is followed by a comma.

When Savonarola felt himself dragged and pushed along in the midst of that hooting multitude; when lanterns were lifted to show him deriding faces, when he felt himself spit upon, smitten and kicked with grossest words of insult, it seemed to him that the worst bitterness of life was past.—*Ibid.*

RESTRICTIVE AND NON-RESTRICTIVE ADVERBIAL CLAUSES.

Restrictive clauses introduced by the conjunctive adverbs *when, while, as,* etc., are not set off by commas; but when these clauses add new facts, they are set off by commas.

In the following sentences the sense is restrictive, and hence, the clauses are not set off by commas:

"But he had not risen *when we set out,* nor would the ill-natured landlord reveal his name."

"I sighed *as I remembered the sun and the flowers and the blue Chesapeake,* and recalled the very toss of her head *when she said she would marry nothing less than a duke.*"

In the following sentences, a new fact is

added in each case, and hence, the clauses are set off by commas:

"I was taken aboard in a slaver and carried down to the Caribbean seats, *when I soon discovered that the captain and his crew were nothing less than pirates.*"

The clause "when I soon discovered," etc., is equivalent to "and then I soon discovered," etc.

"And he was about to rebuke me hotly, *when I told him that I had come from Maryland, where I was born.*"

The clause "where I was born" is an adjective clause and is equivalent to "at which place I was born," or "*and at that place I was born.*"

Note.—The following illustrate the foregoing rules:

"What cheer, Richard?" cried the captain *when I returned.*

"Near St. Clemens Danes, I was packed in a crowd for ten minutes, *while two of these fellows formed a ring and fought for the right of way,*" etc.

"You believe me, Captain," I said, overcome by the man's faith; "you believe me *when I tell you that one,*" etc.

"You should have seen her face *when he came back to say that you had been for three weeks in a Castle Yard sponging-house!* Perhaps, in truth, a sentiment had sprung up in her breast *when she heard of my disappearance,* which she mistook for love."

He regarded her keenly *as she entered,* etc.

I was not, therefore, wholly taken by surprise *when he said,* etc.

"The captain, who had been quite over-

whelmed by this sudden arrival of a real lord to our rescue at the very moment *when we,*" etc.

Our eyes were wet *when we reached the lower hall,* etc.

And presently we arrived at his parlor, *where supper was set for us.*

I would that I might give you some notion of the great artery of London in those days, for it has changed much since I went down it that heavy morning in April, 1770, fighting my way. Ay, fighting my way, for the street then was no place for the weak and timid, *when bullocks ran through it in droves,* on the way to market; *when it was often jammed from wall to wall with wagons and carmen and truckmen,* etc.

—Winston Churchill in Richard Carvel.

Letter exemplifying rules for the punctuation of adverbial modifiers:

Dear Mrs. Baker:

Since my lesson involves the writing of a letter, I shall do as I did before, *i. e.,* write to you; chiefly because, *when I write to an imaginary person,* I have no inspiration; and then, you know, it wrenches one to strike at nothing. But *when I write to you,* I can always find something to say that is of interest; at least, to me.

Since this letter must deal with clauses introduced by the conjunctive adverbs "when," "while," "as," etc., I shall endeavor to use as many such clauses as I possibly can without twisting their grammatical necks too much, or without breaking their rhetorical backs; but, really, I fear that I shall be compelled to upset their compositional dignity. For *as I sit here and try to conjure them up,* I remind myself of the crooked man who walked a crooked mile

with a crooked stick, etc., because I am obliged to wiggle and twist into all kinds of literary contortions in order to get those particular words and clauses *where I can use them*. There! I wiggled that one in *while I was telling you of my difficulty*. Well, well! I've caught another, and if I am not careful you will not believe me *when I tell you how difficult a thing it is for a literary fledgling to turn a rhetorical somersault and light gracefully on his feet, when he least expects it*.

After I sent the last letter, I found all the numbered pages,—54, 70, 103. *When I first discovered this*, I thought I should prepare another paper, but, upon second thought, I came to the conclusion that that would only add to your burden, and so I desisted. Hence, you see, there is one place where I spared you. Now, was I not considerate?

Awaiting my next lesson papers, I am

Very truly yours,

J. H. A.

CO-ORDINATE CLAUSES.

Rule.—Co-ordinate clauses when closely related in meaning, are separated by commas; but, if they are not closely related in meaning, and are themselves separated by commas, semicolons are required. Again, when the connection between the clauses is so remote that a period could be used, a colon is often employed instead.

“The poet lives at Amesbury, near the beautiful Merrimac that he loved in his youth, and there he will remain until he dies.” (Co-ordinate clauses are separated by a comma.)

In this connection, note that co-ordinate

clauses may contain subordinate clauses; thus: the first co-ordinate clause contains the subordinate clause, "that he loved in his youth;" the second, the subordinate clause, "until he dies."

"Having detained you so long already, I shall not trespass longer upon your patience; but, before concluding, I wish you to observe this truth." (Co-ordinate clauses are separated by a semicolon.)

"The discourse consisted of two parts: in the first was shown the necessity of exercise; in the second, the advantage that would result from it." (The first co-ordinate clause is separated from the others by a colon.)

Note that wherever there is an ellipsis, a comma is required; thus, a comma is required after *second*, because the verb is omitted.

THE PERIOD.

The following rules govern the use of the period:

1. Use a period after every complete declarative or imperative sentence.

He dictated several letters to his stenographer.

Do not delay one moment.

2. Use a period after every abbreviation.

(a) After abbreviated words and initials; as, Jas. B. Blank.

(b) Many writers omit the period after Roman numerals; as, King Edward VII, Chap. XVI.

Periods are not required after ordinary numerals unless used in an enumeration of particulars; as in the following:

The subject is treated under three heads:

1. The history of the tariff;
2. The present condition of the tariff system;
3. Features that are capable of improvement.

(c) After letters used to indicate titles; as, James Blank, M. D.

When letters are doubled to indicate the plural of titles, only one period is used; as, James Blank, LL. D.

The same rule obtains in the use of other abbreviations of plural words; as, pp. for pages, bbl. for barrel.

Caution.—Nicknames such as Will, Fred, etc., do not require the period.

1st, 2d, 3d, etc., are not abbreviations, and hence, no period should be used.

(d) Periods are no longer used after titles and headings. They are frequently used after sub-heads, although the tendency now is to omit them.

THE INTERROGATION POINT.

Rule.—An interrogation point should be placed after every direct question.

A direct question is one that can be answered; an indirect question one that cannot be answered.

“Why do you not go?” (Direct.)

“He asked why you did not go.” (Indirect.)

RULES FOR THE USE OF CAPITALS IN THE INTERROGATIVE SENTENCE.

1. When in a series of consecutive questions, each question is distinct in itself, each should begin with a capital letter.

Do you study hard? Do you wish to succeed?

Do you think that you are doing all that is possible?

2. When the sentence is not complete until the end of the sentence is reached, only one interrogation point should be used, and only the initial word should begin with a capital.

When shall I call, in the morning or in the evening?

What dress shall I wear, my black or white one?

Which is the better, this or that?

Note that according to this rule the interrogation point is correctly placed in the following sentence:

Which of the two following sentences is correct: "He said that he is going," or "He said that he was going"?

3. When several questions in a series have a common dependence, only one interrogation point need be used, and that should be placed at the end of the series; furthermore, only the initial word should begin with a capital.

"Whither now are fled those dreams of greatness; those busy, bustling days; those gay-spent, festive nights; those veering thoughts, lost between good and ill, that shared thy life?"

Some authorities regard the following as correct:

"What is the meaning of all this excitement? of all this tumult? of all this confusion?"

Note that the first word of each phrase does not begin with a capital.

THE EXCLAMATION POINT.

General Rule.—An exclamation point should be placed after a sentence that expresses strong feeling.

"Hurrah! Hurrah! It's the Fourth of July!"

SPECIAL RULES.

1. The exclamation point is placed after interjections that show strong emotion.

"Magnificent! Glorious!" was his exclamation.

Good! I am delighted to hear it.

Look! Here comes the train.

2. When the emotion continues throughout the expression, the exclamation point is frequently placed at the close, even when the interjection is used at the beginning of the sentence.

Charge, Chester, charge! On, Stanley, on!

Shame upon your conduct!

3. The exclamation point is used after phrases and clauses that are used like interjections.

What noble institutions! What a comprehensive policy! What wise equalization of every political advantage!

How sad is his loss!

4. Two exclamation points are often used to express irony, contempt or great surprise.

His honor! He has none.

5. The exclamation point is sometimes used instead of the interrogation point to express doubt.

He is an honest (!) man.

THE USE OF CAPITALS WITH THE EXCLAMATION POINT.

Rule.—The first word after an exclamation point is not capitalized unless the relation between it and the word that precedes the exclamation point, is remote.

Alas! cried he. (Words are closely related in thought.)

Hurrah! Hurrah! A victory! (Words are not so closely related in thought, each expression being complete in itself.)

EXCLAMATORY-INTERROGATIVE SENTENCES.

When a sentence is both exclamatory and interrogative that point should be used which is demanded by the construction. Thus, if the construction partakes more especially of the nature of an exclamation, the exclamation point should be used; as, "Oh, where can rest be found!"

If, however, the sentence requires an answer, the exclamation point can be placed immediately after the interjection, and the interrogation point can be placed at the close of the sentence; as, "Oh! where has he gone?"

"O" AND "OH."

Note.—"O" is not immediately followed by an exclamation point, but "oh" is so followed except where the emotion runs through the whole expression; in which case, "oh" is followed by a comma, and the entire emotional expression, by an exclamation point.

O home, magical, all-powerful home!

O Absalom! O God! O my child!

Oh, how glad I am!

Oh! Where did you find it?

EXERCISE.

Insert the exclamation point where required.

How still it was! At first she started at every sound, etc.

Isabel! Isabel! Isabel!

Wait! you are tired, and you have lost your temper from thirst, etc.

Ah, you have never had a brother! my brother! so you cannot understand.

Oh, come now! you mustn't talk that way, or I'll have to give you more of the antidote.

"Good-by!" she murmured against his face; "good-by! good-by! good-by!"

THE DASH.

The dash is used chiefly to indicate a sudden change in the sense or the construction of a sentence.

Note.—The dash should not be used as a substitute for the comma, the semicolon, the colon, etc. The use of the dash is permissible only when these marks cannot be correctly used.

"No. He came to himself after you had left him—he is alive. No—listen to me—yes, dear, he is alive and not much hurt. The wound was a scratch, and he was only stunned—he is well—to-morrow he will be as well as ever—ah, dear, I told you so!"

—*Marion Crawford*, in the Palace of the King.

(a) The dash is sometimes used to indicate an unexpected turn in a sentence.

He had no tears—except for his safety.

(b) The dash is sometimes used in the place of commas, to denote expressive pauses.

The boat sank—then rose—then sank again.

(c) The dash is used to indicate an omission, as of a date, or letters from a name.

It was in the year 19—.

It was at the home of Mr. B—.

See Chap. 1-5 (meaning 1, 2, 3, 4 and 5).

(d) The dash is used in dialogues, when separate paragraphs are not used.

"Good morning, Mr. Blank."—"Good morning, Mrs. Blank."

(e) The dash is used after a side-head, and at the close of a paragraph.

Rule.—

The imagination is the retina of the universe.
—*Ruskin.*

(f) The dash is often used in a summing up. Literature, art, music,—all minister to the wants of the soul.

(g) The dash is sometimes used to indicate an ellipsis of the words “as,” “namely,” etc. Nouns are divided into two great classes—Proper and Common.

(h) The dash is frequently used before repeated words or expressions.

“I wish—I wish,” he said, “that she were here.”

A comma is sometimes used before the first dash, especially if it would be required if the words included within the dashes were omitted. Many writers omit the comma. If words included within the dashes require a point, the mark is placed before the second dash.

And this friendship,—this friend that has been yours since childhood—would you lose it?

Her face—was there ever face so fair?—became suffused with a rosy tinge.

THE PUNCTUATION OF THE PARENTHESIS.

Marks of parenthesis are used to separate expressions that have no vital connection with the rest of the sentence.

Punctuation of matter within the parenthesis.

Rule.—The words within a parenthesis are punctuated the same as in an independent construction, with the exception of the last word, which is subject to special rules. (See rule below.)

In the following sentences, the construction within the parenthesis requires no marks of punctuation.

The doctrine of the immortality of the soul was taught explicitly (at least as explicitly as could be expected of an ancient philosopher) by Socrates.

And sometimes (but then I was a child) I have wept for hours at a time.

In the following sentences, marks of punctuation are required within the parenthesis:

We are all of us (who can deny it?) partial to our own failings.

I wish to ask the gentleman from Ohio a question which he may not wish to answer in this place (hear, hear).

The article appeared in the Century Magazine (October, 1903, p. 150).

SPECIAL RULES FOR PUNCTUATION OF THE LAST WORD BEFORE THE PARENTHESIS.

When the word preceding the marks of parenthesis requires a punctuation mark, the mark is placed after the parenthesis if the last word within the parenthesis is not punctuated; otherwise, the punctuation mark is placed before the parenthesis.

In the following sentences, the last word within the parenthesis is not punctuated; hence, the punctuation mark is placed after the parenthesis.

Pride in some disguise or other (often a secret to the proud man himself), is the most ordinary spring of action among men.

In the following sentence, the last word within the parenthesis is punctuated; hence, the comma should precede the parenthesis:

While the Christian desires the approbation of his fellow men, (and why should he not desire it?) he disdains to receive their good will by dishonorable means.

Note.—When the parenthesis is used merely to inclose a numeral or a letter as in an enumeration of particulars, the subject matter outside the parenthesis is punctuated independently; thus: “Reading serves (1) to improve the mind, (2) to delight the imagination, (3) to perfect the character.”

THE INDEPENDENT PARENTHESIS.

When the parenthesis is independent of the context, a period is placed after the matter within the parenthesis, and also after the word that precedes it.

Mr. Speaker, the gentleman from Nevada says that the English language is to extend to every land under the sun. But Alaska can hardly be considered as lying under the sun. (Laughter.)

An interrogation point is often placed within a parenthesis to express doubt. Thus:

In the time of Homer, 850 (?) B. C., Rome was yet unthought of.

BRACKETS.

Brackets [] are used to inclose some word or words that are not in the original discourse.

And he concluded by saying, “Let us understand these subjects.” [Grammar and Rhetoric.]

Brackets are used in dialogues to inclose instructions.

John—[Aside] Where have you been?

Brackets are used for matter inserted within a parenthesis.

He made the statement (the same statement that had been made by his predecessor [Mr. White]), that he would, under no circumstances, accept the nomination.

Brackets are used in reports of speeches to indicate approval, disapproval, the names of the persons referred to, and the like.

Mr. President, I have already spoken an hour, shall I proceed? [Cries of "Go on."]

THE APOSTROPHE.

The apostrophe is used to indicate the omission of letters or figures.

He doesn't (instead of *does not*). I'm instead of *I am*). It's (instead of *it is*).

6's and 7's (instead of *6es* and *7es*).

King's, queen's (instead of the old form *kingis*, *queenis*) to denote possession.

There is a general tendency to omit the apostrophe in the titles employed by business firms and corporations; thus: "The Studebaker Bros. Manufacturing Company," instead of "The Studebaker Bros.' Manufacturing Company,"

'05 (instead of 1905).

Dot your *i*'s.

Note.—The apostrophe is not used when the figures or the letters are written in full; thus: "There are four threes in this line;" "There are two thousand ems in this page."

THE QUOTATION.

Rules for the use of quotation marks.

1. A direct quotation is inclosed in quotation marks.

John said, "I will come."

2. An indirect quotation is not inclosed in quotation marks.

John said that he would come.

A direct quotation is one in which the exact words of the person quoted are given.

An indirect quotation is one in which the exact words of the person are not given, the idea alone being expressed.

3. When the name of the author is given at the close of the quotation, the quotation marks are unnecessary.

Her eyes are homes of silent prayer.

—*Tennyson.*

4. When the name of the author precedes the quotation, the marks are used thus:

It was Macaulay who said, "A page digested is better than a book hurriedly read."

5. Words and phrases used for illustration are often inclosed in quotation marks.

The words "shall" and "will" are often misused.

"About" is sometimes used as an adverb and sometimes as a preposition.

6. When referring to titles of books, magazines, and papers, quotation marks are used, unless the titles are written in italics.

"Harper's Monthly;" "The Fortnightly Review," or *Harper's Monthly; The Fortnightly Review.*

A QUOTATION WITHIN A QUOTATION.

7. When a quotation is inclosed within another, the included quotations is inclosed by the single quotation marks, and the quotation proper is inclosed by the usual marks.

He said: "A would-be agreeable took his seat between the brilliant Madame de Stael and the

reigning beauty of the day. 'How happy I am,' he said, 'to be thus seated between wit and beauty.' 'Yes,' replied Madame de Stael, 'and without possessing either.' "

8. If a quotation included within another contains another quotation, the latter is inclosed by double quotation marks.

He read aloud the following: "He said, 'I get a great deal of comfort from the biblical quotation, "Blessed are the pure in heart."'"

Note.—The number of marks at the close of the subject matter quoted, must represent in number all the marks used.

QUOTATION MARKS WITH OTHER MARKS OF PUNCTUATION.

General Rule.—When a quotation is made, the quotation marks are placed outside the other marks of punctuation, except in the case of the interrogation and the exclamation point, which are subject to special rules.

Bacon said, "Knowledge is power." (Quotation marks are placed outside the period.)

" "We can overcome the difficulty," said the speaker," etc. (Quotation marks are placed outside the comma.)

Note that "etc." is not placed within the quotation marks.

Many writers place the quotation marks within the semicolon, but this usage is not consistent with the rule. The following style should be observed:

The correct forms are "It is he;" "It is she;" "It is I."

RULES FOR THE MARKS THAT PRECEDE THE QUOTATION.

When a quotation is preceded by introductory words that are closely connected in thought, it is preceded by a comma.

He said, "I am not certain of this."

(a) When a quotation is formally introduced, it is preceded by a colon.

These were Longfellow's words:

"Life is real," etc.

(b) When a formal quotation is lengthy or begins a new paragraph, it is frequently preceded by a colon and a dash.

Distinguish between the following sentences:—

He said that he would come.

He said, "I will come."

(c) When a quotation or an illustration is introduced by *as*, or *namely*, a semicolon should be placed before *as* or *namely*, and a comma after it.

"Shall" in the first person expresses simple futurity; as, "I shall go to town in the morning."

RULE FOR PARENTHETICAL OR EXPLANATORY WORDS WITHIN A QUOTATION.

When parenthetical or explanatory words are inserted within a quotation, they are set off by commas.

"I do not care," he said, "about what others may think."

RULE FOR THE USE OF THE INTERROGATION POINT WITH QUOTATION MARKS.

If the interrogation point refers only to the words quoted, it must be placed within the quotation marks; but if it refers to the rest of the

construction, it must be placed outside the quotation marks.

He said, "Do you like to study?"

Did he say, "Do you like to study"?

RULE FOR THE USE OF QUOTATION MARKS WITH THE EXCLAMATION POINT.

If the exclamation point refers only to the words quoted it must be placed within the quotation marks; but if it refers to the rest of the construction, it must be placed outside the quotation marks.

He said, "How calm is the night!"

How beautiful is Walt Whitman's poem, "When Lilacs Last in the Dooryard Bloomed"!

RULES FOR THE USE OF QUOTATION MARKS WITH THE DASH.

When the dash is used to denote that a quotation is not complete or that a sudden break has been made, the quotation marks follow the dash.

"If you pass through the season without being drawn into a declaration, you will be the only eligible man here to accomplish the feat. But——"

(a) Omitted lines or paragraphs are generally indicated by dots; and, if the words following begin a new paragraph, they should be preceded by quotation marks, the marks preceding the dots being omitted.

Note.—The quotation marks are omitted in the following because the name of the author is used.

Darest thou now, O Soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet,
Nor any path to follow?

.....

Then we burst forth, we float,
Time and space, O Soul, prepared for them
Equal, equipt at the last (O Joy! O fruit of all!)
Them to fulfill, O Soul.

—Walt Whitman.

THE HYPHEN.

The hyphen is a short dash used to join words that do not sufficiently coalesce to form one word, but that are too closely connected in meaning to form two separate words, thus:

Door-knob, dancing-master, twenty-one, three-fifths, 3-inch board, 2½-inch pole, to-day, to-night, to-morrow, Anglo-Saxon, Elliott-Root Publishing Company, commander-in-chief.

Note.—In many instances, usage varies as to the employment of the hyphen, and, in consequence, it is difficult to give specific rules for the compounding of words; thus: *school-house* is written with the hyphen or as one word, *schoolhouse*. The following rules, however, are universally observed by careful writers:

Rule 1. Temporary compounds are hyphenated, thus:

(a) A temporary modifier consisting of an adjective and a noun, an adjective and a participle, two adjectives, or an adverb and a participle, as: "They took an *eight-mile* drive in the evening" (an adjective and a noun); "His *far-seeing* eyes rested on her face" (an adjective and a participle); "He had the *half-barbaric* superiority of the aristocrat" (two adjectives); "The stranger bowed with *well-bred* deference" (an adverb and a participle).

Note.—*Half* when used with either another adjective, a participle, or an adverb, is connected with it by a hyphen; thus: *half-barbaric* su-

periority (two adjectives); *half-frightened* voice (adjective and participle); *half-hourly* intervals (adjective and adverb); *half-inch* space (adjective and noun).

Well and *ill* when used with a participle to form an adjective modifier, are always joined to the participle by a hyphen; but when used merely to modify a participle in the predicate, the hyphen is not employed, thus: "A *well-mannered* young man;" "An *ill-behaved* child," but "The young man was *well* *mannered*;" "The child was *ill* *behaved*." *Self* when used with an adverb, a noun, or another adjective, is always connected with it by a hyphen, thus: *self-confident*, or *self-assertive* (two adjectives); *self-asserting* (adjective and participle); *self-confidently* (adjective and adverb); *self-command* (adjective and noun).

(b) A phrase forming a temporary compound is hyphenated, thus: "A *never-to-be-forgotten* event;" "An *I-told-you-so* expression;" "An *unlooked-for* visitor."

Rule 2. The hyphen is used when, by its omission, an entirely different meaning would be conveyed, thus:

Bird's-eye (plant); *dog's-tooth* (grass).

Note that *bird's eye* or *dog's tooth* written without the hyphen would convey a different meaning.

Rule 3. The hyphen is used to divide words into the syllables of which they are composed, as when giving the pronunciation of a word, or when carrying a syllable to the next line.

This division of words in syllables is known as syllabication. The following are the most important principles to be observed:

(a) Words should be divided, when possible,

according to their pronunciation, all the letters necessary to the pronunciation of each syllable being given, thus: *sis-ter*; *broth-er*; *moth-er*; *cous-in*; *hap-py*; *an-gel-ic*.

(b) Words should be divided according to their derivation, so as to separate the prefix, the suffix, or the grammatical ending from the rest of the word; thus: *re-mem-ber*; *re-solve*; *wid-ow*; *win-dow*; *sin-ful*; *soul-ful*.

(c) When the derivation and the pronunciation conflict, then precedence should be given to the latter; thus: *rep-re-sent* (not *re-pre-sent*); *ho-me-op-a-thy* (not *ho-me-o-path-y*).

Note that the syllables are divided in accordance with the pronunciation, but contrary to the derivation of the words; thus, according to the derivation of *represent*, the prefix *re* should be separated from the word *present*, whereas the word is divided into conformity with its pronunciation, which makes the vowel short in the syllable *rep*.

(d) When two or more vowels are placed together to form a diphthong or a triphthong, as the case may be, they must not be separated; as, *loy-al*; *joy-ous*; but when two or more vowels placed together do not form a diphthong or a triphthong; the vowels may be divided; thus: *a-e-ri-form*; *co-or-di-nate*.

(e) Two consonants or two aspirates or a consonant and an aspirate are usually separated, unless kept together by the operation of some other rule, as, for example, in paragraph b; thus: *col-lect*; *col-lar*; *hat-ter*; *en-ter*, but (b) *post-age*; *west-ern*.

Note.—There are several specific rules given by grammarians relatively to the placing of consonants, but they are, in the main, embodied

in the foregoing rules; thus: the rule that a single consonant coming between two vowel sounds must be placed with the first vowel if the sound of the vowel is to be shortened is embodied in the paragraph *a*, words should be divided according to their pronunciation; for example, in the word *study* (or *studies*), the consonant *d* is placed with the first vowel, *stud-y* (*stud-ies*), while in the word *student*, the consonant *d* is placed with the second vowel, *student*.

INDEX.

THE LITERARY WORKSHOP—HELPS FOR THE WRITER.

Alliteration of Sound	9, 10
Clauses joined with Close Connectives	16-20
Clauses joined with Loose Connectives	20-24
Clearness	52
Relative Pronoun, Position of	53-1
Participle, Position of.....	53-2
Participle, without a subject	53-3
Participle, with ambiguous reference	53-4
Repetition of the Preposition	54-5
Preposition "to" for "in order to," "in order that"	54-6
New antecedent when necessary	54-7
Use direct quotation or repeat antecedent to avoid ambiguity	55-8
Comparative "than" followed by "other".....	55-9
"Other" not used in comparisons in the superlative degree	55-10
"No" not to be used as a correlative to "but".....	55-11
Relative Pronoun; when not omitted	56-12
Adjective, Position of	56-13
Co-ordinate Conjunction, When to use.....	56-14
Adverbial Modifier, Position of.....	57-15
Adverb "Only," Position of	57-16
Correlatives precede some parts of speech....	57-17
Grammatically related parts not to be separated by long parentheses	57-18
Words necessary to complete sense, not to be omitted	57-19
Article, When necessary to repeat	57-20
Errors in English from Noted Authors (non-observance of rules governing clearness)...	58-65
Figurative Language, Incongruities of	30-41
Figurative Language, Model of	41-45
Paralleling of Elements Unlike in Grammatical Form	24-26

INDEX.

Precision	65
Use the Precise Word	65-1
Avoid superfluous words	62-2
Exaggerated forms	66-3
Use correct word, modifying word.....	66-4
Preposition, When necessary	66-5
Principal Verb, When necessary to repeat....	66-6
Copula part Verb "to be," When necessary to repeat	67-7
Progressive Tense Form, When used	67-8
Verb "to be" not to be used as principal verb and auxiliary in same sentence.....	67-9
Auxiliary Verb, When necessary to repeat....	67-10
Words similar in sound but different in meaning, Avoid	67-11
Errors in English from noted Authors (non-observance of rules governing precision).68, 74-13	
Punctuation	83
Complete Subject	83-88
Co-ordinate Clauses	103-104
Adjective Modifier	88
Adjective Clause introduced by Relative Pronoun	89-90
Adjective Clauses introduced by Conjunctive Adverb	94-95
Adverbial Modifier	95-97
Intervening Adverbs, Adverbial Phrases and Clauses	97-98
Transposed Adverbial Phrases and Clauses....	99, 100
Restrictive and Non-Restrictive Clauses	90-94
Restrictive and Non-Restrictive Adverbial Clauses	100-103
Period	104, 105
Interrogation Point	105
Use of Capitals in Interrogation Sentences....	105
Exclamation Point	106, 107
Use of Capitals with Exclamation Point.....	107
Use of Capitals with Exclamatory-Interrogative Sentences	108
Dash	109, 110
Parenthesis	110
Matter within the Parenthesis	111

INDEX.

Special Rules	112
Brackets	113
Independent Parenthesis	112
Quotation Marks	113
Quotation within a Quotation.....	114
With Other Marks of Punctuation	115
Marks that precede the Quotation	116
Parenthetical or Explanatory Words within a Quotation	116
Interrogation Point with Quotation Marks.....	116
Exclamation Point with Quotation Marks	116
Dash with Quotation Marks	117
Hyphen	117-120
Repetition of Words	10-12
Same word used in different sense	12-14
Sentences, short and abrupt; long and involved....	14, 15
Shift of Subject; when to be avoided	28-30
Tautology	34-39
Thought, Intelligent expression of, with model..	45-52
Trite expressions	33
Words and expressions to be restricted to poetic use	30, 31

